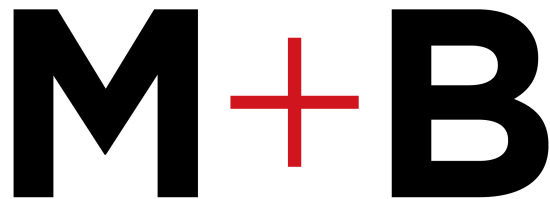




DWYER KILCOLLIN

Press Pack



## DWYER KILCOLLIN

**BORN** 1983, Chicago, IL  
Lives and works in Los Angeles

### EDUCATION

2013 MFA | University of Southern California, Los Angeles, CA | Masters in Fine Arts  
2006 BFA | Washington University in St. Louis, St. Louis, MO | Bachelors in Fine Arts

### SOLO EXHIBITIONS

2016 *Dilated Proximity*, curated by Brianna Bakke, Erin Gordon and Joshua Ross, University of California, Irvine, Claire Trevor School of the Arts, Irvine, CA  
2015 *Banquet, Conference*, American Contemporary, New York, NY  
2014 *The View*, M+B and LA><ART Public Art Initiative, Los Angeles, CA  
*Independent Fair*, UNTITLED, New York, NY  
*The Armory Show*, M+B, New York, NY  
*10 Forms*, Reilly Gallery, Providence, Rhode Island  
2013 *Stein is Sein*, Gayle & Ed Roski MFA Gallery, Los Angeles, CA

### GROUP EXHIBITIONS

2016 Center for Curatorial Studies Bard Hessel Museum, Hudson, NY (forthcoming, November)  
*This is Presence*, Ballroom Marfa, Marfa, TX  
*PLEASE HAVE ENOUGH ACID IN THE DISH*, Organized by Vinny Dotolo, M+B, Los Angeles, CA  
*Skin Ego*, Skibum McArthur, Los Angeles, CA  
Museum of Art & History (MOAH), Lancaster, CA  
*Sibling Rivalries*, Torrance Art Museum, Torrance, CA  
*Walk Artisanal*, organized by Peter Harkawik and Miles Huston, Eagle Rock, CA  
*Low*, Lyles & King, New York, NY  
2015 *The Temple and The Parlor*, Favorite Goods, Los Angeles, CA  
*Russian Doll*, M+B Gallery, Los Angeles, CA  
*I am Attracted None the Less*, Casey Kaplan, New York, NY  
*COOL – As a State of Mind*, MAMO, Marseille, FR  
*Joshing the Watershed*, Del Vaz Projects, Los Angeles, CA

# M+B

*Face It*, Full Haus, Los Angeles, CA

- 2014 *Me and Benjamin*, curated by M+B, Galerie Xippas, Paris  
Frank Cities, Los Angeles, CA  
*Transmogrification of the Ordinary*, Angles Gallery, Los Angeles, CA  
(OFF)ICIELLE at FIAC. Two person presentation with Jesse Stecklow, Paris  
*The LA><ART Gala* at Greystone Mansion, Los Angeles, CA  
*Incognito 10*, Santa Monica Museum of Art, CA  
*Louie Louie: Two Songs from an Opera*, Human Resources, Los Angeles, CA  
*High Lure Image Content*, Kappa Theta Phi, Richmond, VA  
*Pummus*, Secret Recipe, Los Angeles, CA  
*Aftertaste*, Grand Central Market, Los Angeles, CA  
*Salon No. 12*, Marine Art Salon, Santa Monica, CA  
*Too Soon* curated by Santi Verneti, Perry Rubenstein, Los Angeles, CA
- 2013 *Surface Area*, Favorite Goods, curated by Lauren Christiansen, Los Angeles, CA  
*Dressed in Gray*, Charlie James Gallery, curated by Lisa Ohlweiler, Los Angeles, CA  
*Screening II*, Favorite Goods, co-organized by Lucy Chinen, Los Angeles, CA  
*Serious Play*, Marisa Gallery, New York, NY
- 2012 *10 Forms*, Storefront Plaza @ Machine Project, Los Angeles, CA
- 2011 *Almost Down*, Tayuta Gallery, Tokyo, Japan  
*US EST*, Pepin Moore Gallery, Los Angeles, CA

## PRESS

- 2016 ARTRA Curatorial. "Fresh Faces in Art: Artists You Should Know," Fabrik, Issue 30
- 2015 Baxter, Jared. "Joshing the Watershed, Del Vaz Projects/Los Angeles", Flash Art, March 17  
Hudson, Suzanne. "Dwyer Kilcollin, M+B/LA><ART", Artforum, February 3
- 2014 Shaw, Michael. Artscene, December  
Reyburn, Scott. "Art Fair Crowd Moves Across the Channel. As Frieze Fair Closes, FIAC in Paris Draws the Art Crowd", The New York Times, October 24  
Aurrelle, Cédric. "La foire (Off)icielle vue par ses visiterurs, meme," Le Quotidien De L'Art, October 24  
"The Originals", C Magazine, October  
Cleveland, Carter. "Carter Cleveland Says Art in the Future Will Be for Everyone", Wall Street Journal, July 7  
Ochi, Pauli. "Conversation | Claressinka Anderson", Art Blitz Los Angeles, April 7  
Binlot, Anne. "Art Matters| At the Independent Art Fair, Thinking Outside the White Box," The New York Times Style Magazine, March 7  
Messinger, Kate. "The Best of the Armory Art Show", The Wild, March 7  
Hamer, Katy Diamond. "Top Picks: The Armory Show, NY, 2014", Eyes Towards the Dove, March 9

# M+B

"50 Must-See Pieces at The Armory Show 2014", Complex Art + Design, March 6

2013 "Artist of the Week: Dwyer Kilcollin", LVL3 (Tumblr), March 4  
SculptureCenter (Tumblr), Feb

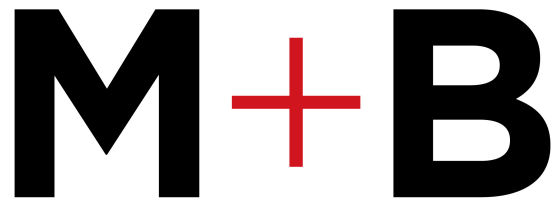
## AWARDS

2011 Teaching Fellowship, University of Southern California

2006 Caroline Risque Janis Prize in Sculpture, MO

## COLLECTION

Sherry and Joel Mallin Collection, New York  
Cleveland Clinic Art Collection, Ohio



## DWYER KILCOLLIN

**Dwyer Kilcollin** (b. 1983, Chicago) received her BFA from Washington University in St. Louis, MO and her MFA from the University of Southern California. Her first solo exhibition at M+B, which was exhibited in conjunction with LA><ART, Los Angeles, was reviewed in the print edition of *ARTFORUM*. Other solo shows include *Dilated Proximity* at the University of California Irvine; Banquet Conference at American Contemporary, New York; a solo presentation at The Armory Show, New York; and a two-person presentation with Jesse Stecklow at FIAC's (OFF)ICIELLE, Paris. Recent group exhibitions include *I am Attracted None the Less* at Casey Kaplan, New York; *Cool - As a State of Mind*, curated by Charlotte Cosson and Emmanuelle Luciani at MAMO, Marseille; *Low*, curated by Michael Delucia and Ethan Greenbaum at Lyles & King, New York, and *Sibling Rivalries* at Torrance Art Museum. Upcoming group exhibitions include *Cloud Cover* curated by Lee Foley, Bard College, NYC and Ramapo College, NJ. Dwyer Kilcollin lives and works in Los Angeles.



DWYER KILCOLLIN

Selected Portfolio

# M+B



**Dwyer Kilcollin**

Installation View of *PLEASE HAVE ENOUGH ACID IN THE DISH!*, organized by Vinny Dotolo,  
group show at M+B, Los Angeles  
July 7 – September 2, 2016

# M+B



**Dwyer Kilcollin**  
Installation View of *Skin Ego*, group show at Skibum MacArthur, Los Angeles  
June 26 – August 7, 2016



# M+B



**Dwyer Kilcollin**  
*Half Column*, 2016  
resin, stone and aluminum inlets  
77 x 14 x 7 inches (195.6 x 35.6 x 17.8 cm)  
(DK.02.0115.77)

# M+B



Two-person presentation with Ellen Carey and Dwyer Kilcollin at  
Art Los Angeles Contemporary (ALAC), Los Angeles  
January 28 – 31, 2016

# M+B



**Dwyer Kilcollin**  
*Tableau (with blue)*, 2016  
resin, stone and stainless steel  
16-1/2 x 14 x 4-1/2 inches (41.9 x 35.6 x 11.4 cm)  
unique  
(DK.02.0109.16)

# M+B



**Dwyer Kilcollin**  
*Tableau (framed absence)*, 2016  
resin, stone and stainless steel  
16 x 14 x 4-3/4 inches (40.6 x 35.6 x 12.1 cm)  
unique  
(DK.02.0110.16)

# M+B



**Dwyer Kilcollin**

Installation View of *Sibling Rivalries*, group show at Torrance Art Museum, California  
January 16 – March 12, 2016

# M+B



**Dwyer Kilcollin**  
Installation View of *Dilated Proximity*, solo show at University of California, Irvine  
January 9 – February 6, 2016

# M+B



**Dwyer Kilcollin**  
Installation View of *Russian Doll*, group show at M+B, Los Angeles  
July 11 – August 29, 2015

# M+B



**Dwyer Kilcollin**

Installation view of *I am attracted none the less*, group show  
organized by Loring Randolph, Casey Kaplan, New York  
June 25 – July 31, 2015



# M+B



**Dwyer Kilcollin**

*Bouquet, Edda (younger)*, 2015

resin, feldspar, calcium carbonate, quartz, silica, glass, lazurite

24 x 18 x 19 inches (60.1 x 45.7 x 48.3 cm)

unique

(DK.02.0032.24)

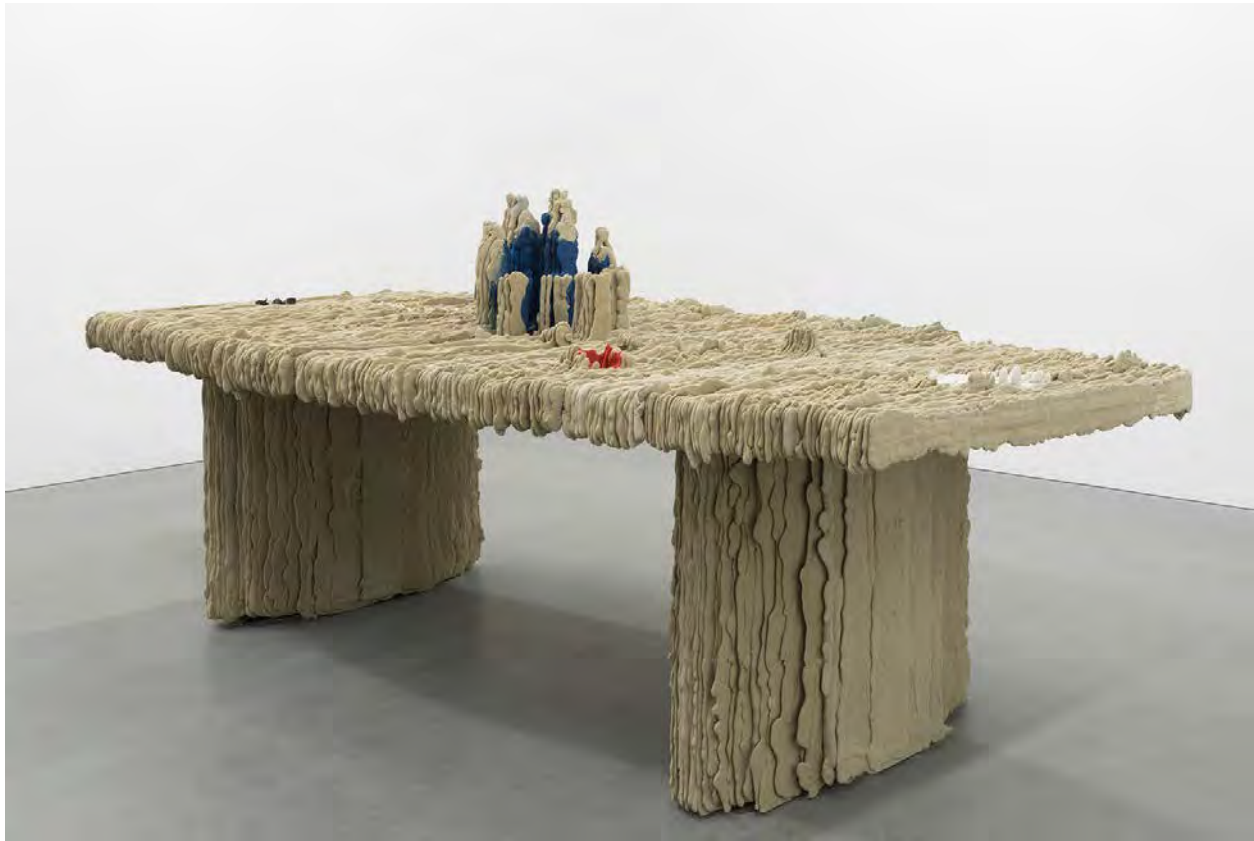
# M+B



**Dwyer Kilcollin**

Installation View of *Banquet, Conference*, solo show at American Contemporary, New York, NY  
February 4 – March 15, 2015

# M+B



**Dwyer Kilcollin**

*Banquet, Conference, 2015*

resin, feldspar, calcium carbonate, quartz, silica, glass

43 x 98 x 71 inches (109.2 x 248.9 x 180.3 cm)

unique

(DK.02.0019.43)

# M+B



**Dwyer Kilcollin**

Installation view of *Joshing the Watershed*, group show at Del Vaz Projects, Los Angeles  
January 18 – March 29, 2015

# M+B



**Dwyer Kilcollin**

*Pen*, 2015

resin and stone

9 x 4 x 5 inches (22.9 x 10.2 x 12.7 cm)

unique

(DK.02.0015.09)

# M+B



**Dwyer Kilcollin**  
Two-person presentation with Phil Chang at NADA, Miami  
December 4 – 7, 2014

# M+B



**Dwyer Kilcollin**

*Emergent Object: Bouquet I, 2014*

resin and stone

22 x 22 x 28 inches (55.9 x 55.9 x 71.1 cm)

unique

(DK.02.0013.22)

# M+B



**Dwyer Kilcollin**  
*Emergent Object: Bouquet I*, 2014 (alternate view)  
resin and stone  
22 x 22 x 28 inches (55.9 x 55.9 x 71.1 cm)  
unique  
(DK.02.0013.22)



# M+B



**Dwyer Kilcollin**  
Installation view of *The View*, solo show at M+B, Los Angeles  
November 1 – December 6, 2014

# M+B



**Dwyer Kilcollin**  
Installation view of *The View*, solo show at M+B, Los Angeles  
November 1 – December 6, 2014

# M+B



**Dwyer Kilcollin**  
Installation view of *The View*, solo show at M+B, Los Angeles  
November 1 – December 6, 2014

# M+B



**Dwyer Kilcollin**

Installation view of *The View*, an LA><ART Public Art Initiative and solo show at M+B, Los Angeles  
November 1 – December 6, 2014

# M+B



**Dwyer Kilcollin**

Installation view of *The View*, an LA><ART Public Art Initiative and solo show at M+B, Los Angeles  
November 1 – December 6, 2014

# M+B



**Dwyer Kilcollin**

Installation view of *The View*, an LA><ART Public Art Initiative and solo show at M+B, Los Angeles  
November 1 – December 6, 2014

# M+B



**Dwyer Kilcollin**

*Cloudy 10am Binoculars, 1st Position, 2014*

quartz, silica, glass, calcium carbonate, feldspar, dirt,  
pine needles, UV-resistant resin, bronze hardware

23-1/2 x 17 x 3-1/2 inches (59.7 x 43.2 x 8.9 cm)

unique

(DK.03.0034.23)

# M+B



**Dwyer Kilcollin**

*Sunny 5pm Book, 1st Position, 2014*

silica, glass, calcium carbonate, feldspar, dirt,  
pine needles, UV-resistant resin, bronze hardware

22-1/8 x 16-1/2 x 3-1/2 inches (56.2 x 41.9 x 8.9 cm)

unique

(DK.03.0038.22)



# M+B



**Dwyer Kilcollin**

*Sunny 5pm Bottles, 1st Position, 2014*

glass, silica, quartz, calcium carbonate, feltsbar, dirt,  
pine needles, UV-resistant resin, bronze hardware

26-1/2 x 36-1/4 x 4 inches (67.3 x 92.1 x 10.2 cm)

unique

(DK.03.0043.26)

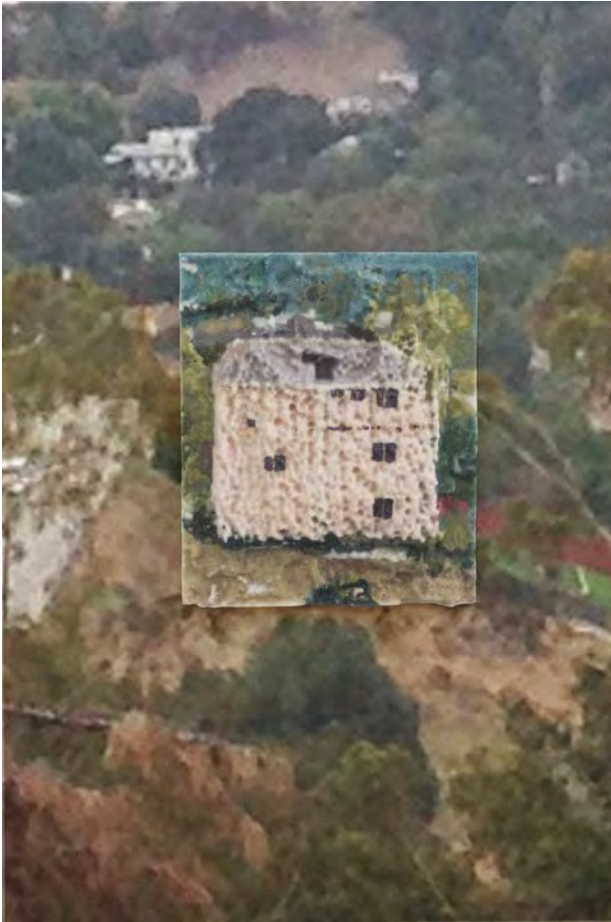
# M+B



**Dwyer Kilcollin**

Installation View of *Me and Benjamin*, group show at Galerie Xippas, Paris  
November 14, 2014 – January 10, 2015

# M+B



**Dwyer Kilcollin**

*Cloudy 10am Sweater, 1<sup>st</sup> Position B*, 2014 (front and side views)  
quartz, silica, glass, calcium carbonate, feltzbar, dirt,  
pine needles, UV-resistant resin, bronze hardware  
17-3/4 x 14-7/8 x 3-1/2 inches (45.1 x 37.8 x 8.9 cm)  
unique  
(DK.03.0029.17)

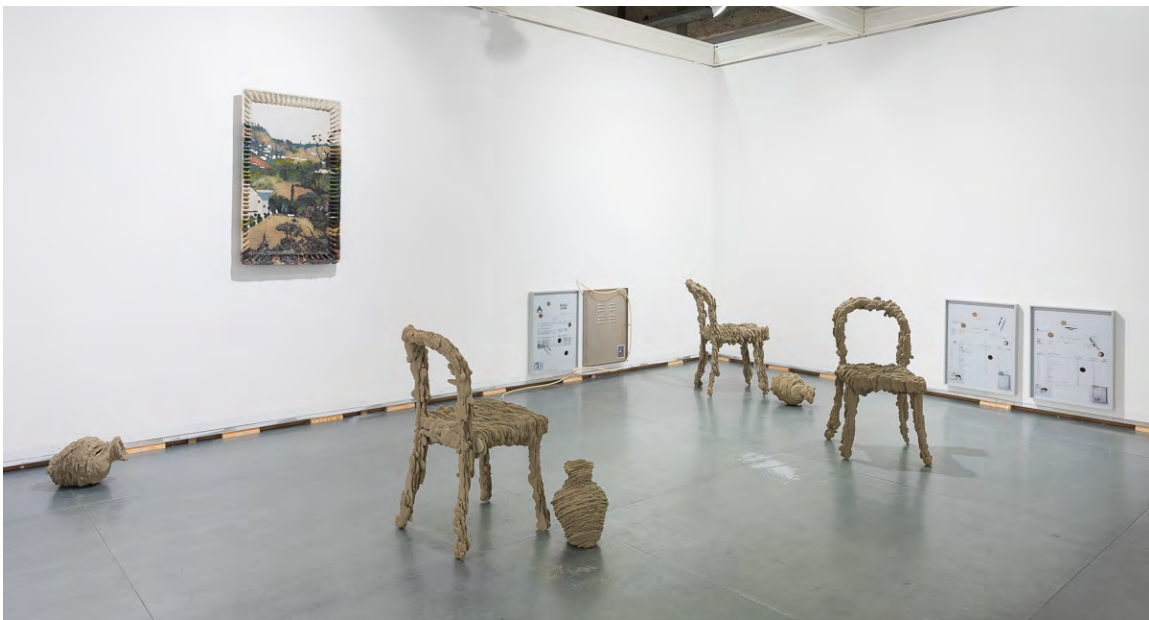
# M+B



**Dwyer Kilcollin**

Two-person presentation with Jesse Stecklow at FIAC: (OFF)ICIELLE, Paris  
October 22 – October 26, 2014

# M+B



**Dwyer Kilcollin**

Two-person presentation with Jesse Stecklow at FIAC: (OFF)ICIELLE, Paris  
October 22 – October 26, 2014

# M+B



**Dwyer Kilcollin**

*Cloudy 10am Frame, 1<sup>st</sup> Position, 2014* (front view)  
quartz, silica, glass, calcium carbonate, feltbar, dirt, pine needles,  
UV-resistant resin, bronze hardware  
38-1/2 x 22-1/2 x 4 inches inches (97.8 x 57.2 x 10.2 cm)  
unique  
(DK.03.0030.38)

# M+B



**Dwyer Kilcollin**

*Cloudy 10am Frame, 1<sup>st</sup> Position, 2014* (side view)  
quartz, silica, glass, calcium carbonate, feltzbar, dirt, pine needles,  
UV-resistant resin, bronze hardware  
38-1/2 x 22-1/2 x 4 inches inches (97.8 x 57.2 x 10.2 cm)  
unique  
(DK.03.0030.38)

# M+B



**Dwyer Kilcollin**

*Cloudy 1am Sweater, 1<sup>st</sup> Position A, 2014* (front and side views)  
quartz, silica, glass, calcium carbonate, feltzbar, dirt, pine needles,  
quartz, UV-resistant resin, bronze hardware  
17-3/4 x 14-7/8 x 3-1/2 inches (45.1 x 37.8 x 8.9 cm)  
unique  
(DK.03.0028.17)



# M+B



**Dwyer Kilcollin**

Installation view of *Emergent Objects: Chair and Vessels*, 2014  
resin and stone with steel armature

Chair: 34 x 17 x 20 inches each (86.4 x 43.2 x 50.8 cm)

Vessel: 13 x 8 x 8 inches each (33 x 20.3 x 20.3 cm)

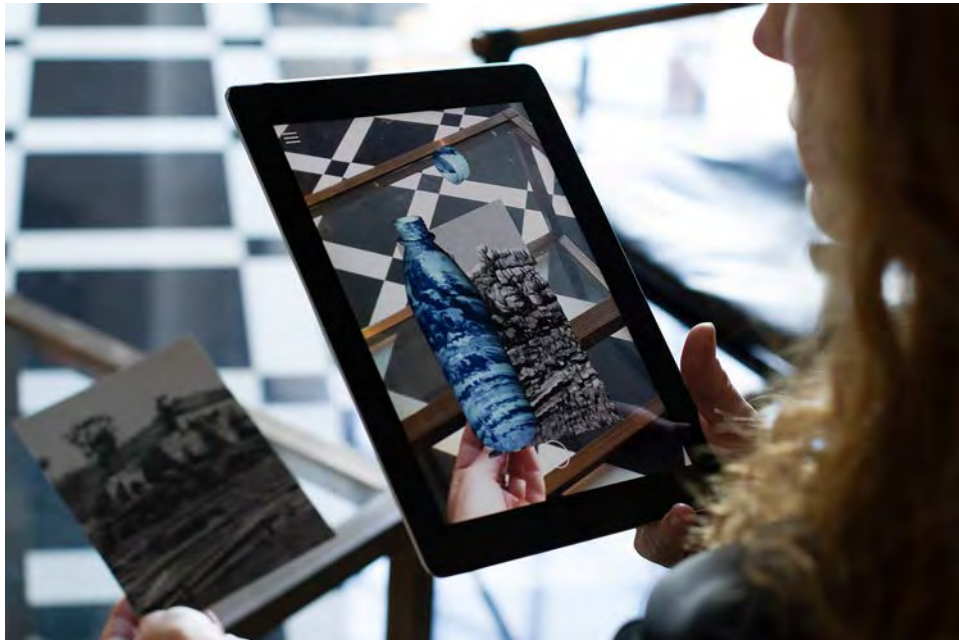
unique

# M+B



**Dwyer Kilcollin**  
*Emergent Object: Chair I*, 2014 (front and side angle views)  
resin and stone with steel armature  
34 x 17 x 20 inches (86.4 x 43.2 x 50.8 cm)  
unique  
(DK.02.0005.34)

# M+B



**Dwyer Kilcollin**  
Installation view the *LA><ART Gala*, Greystone Mansion, Los Angeles  
September 27, 2014

# M+B



**Dwyer Kilcollin**  
*Emergent Object: Vessel I, 2014*  
resin and stone  
13 x 8 x 8 inches (33 x 20.3 x 20.3 cm)  
unique  
(DK.02.0008.13)

# M+B



**Dwyer Kilcollin**  
Installation view of *Pummus*, two person show at Secret Recipe, Los Angeles  
March 28 – 29, 2014

# M+B



**Dwyer Kilcollin**

*Hall, Asplund room tone, 2014 (side view)*

silica, glass, granite, feldspar, quartz, urethane,  
fiberglass and aluminum backing, bronze hardware  
signed verso

39 x 49-1/2 x 4-1/2 inches (99.1 x 125.7 x 11.4 cm)

unique

(DK.03.0012.39)

# M+B



**Dwyer Kilcollin**

*Hall, nouveau pastoral II*, 2014 (side view)

quartz, silica, glass, urethane, fiberglass backing, custom bronze hardware  
signed verso

39 x 49-1/2 x 4-1/2 inches (99.1 x 125.7 x 11.4 cm)

unique

(DK.03.0031.39)

# M+B



**Dwyer Kilcollin**

*1280, Sandberg*, 2014 (front and side views)

silica, quartz, glass, urethane resin, fiberglass backing, custom bronze hardware  
signed verso

27 x 51-1/2 x 4-1/4 inches (68.6 x 130.8 x 10.8 cm)

unique

(DK.03.0020.27)



# M+B



**Dwyer Kilcollin**  
Installation view of solo presentation at The Armory Show, New York  
March 6 – 9, 2014

# M+B



**Dwyer Kilcollin**

*Taliesin, senka*, 2013 (side view)

feldspar, quartz, calcium carbonate, silica, UV stable resin, bronze hardware

signed verso

27 x 40 x 4 inches (68.6 x 101.6 x 10.2 cm)

unique

(DK.03.0006.27)

# M+B



**Dwyer Kilcollin**

*Backpack, through blinds, Browne Rumsey, 2014* (front and side views)  
silica, calcium carbonate, glass powder, pigment, urethane, bronze hardware  
signed verso

22-1/4 x 17-1/4 x 3-1/8 inches (56.5 x 43.8 x 7.9 cm)

unique

(DK.03.0009.22)

# M+B



**Dwyer Kilcollin**

*Backpack, through branches II*, 2014 (front and side views)  
silica, glass, quartz, granite, feldspar, urethane, bronze hardware  
signed verso

22-1/4 x 17-1/4 x 3-1/8 inches (56.5 x 43.8 x 7.9 cm)

unique

(DK.03.0024.22)

# M+B



**Dwyer Kilcollin**  
*Chair*, 2014 (front and side views)  
pigmented plaster  
42-1/2 x 29-1/2 x 8 inches (108 x 74.9 x 20.3 cm)  
unique  
(DK.02.0004.43)

# M+B



**Dwyer Kilcollin**  
Installation View of *Too Soon*, group show at Perry Rubenstein Gallery, Los Angeles  
January 18 – March 1, 2014

# M+B



**Dwyer Kilcollin**

*Taliesin, light ray II*, 2014 (side view)

feldspar, quartz, calcium carbonate, silica, UV stable resin  
signed verso

27 x 40 x 4 inches (68.6 x 101.6 x 10.2 cm)

unique

(DK.03.0003.27)

# M+B



**Dwyer Kilcollin**

*Casmir*, 2014

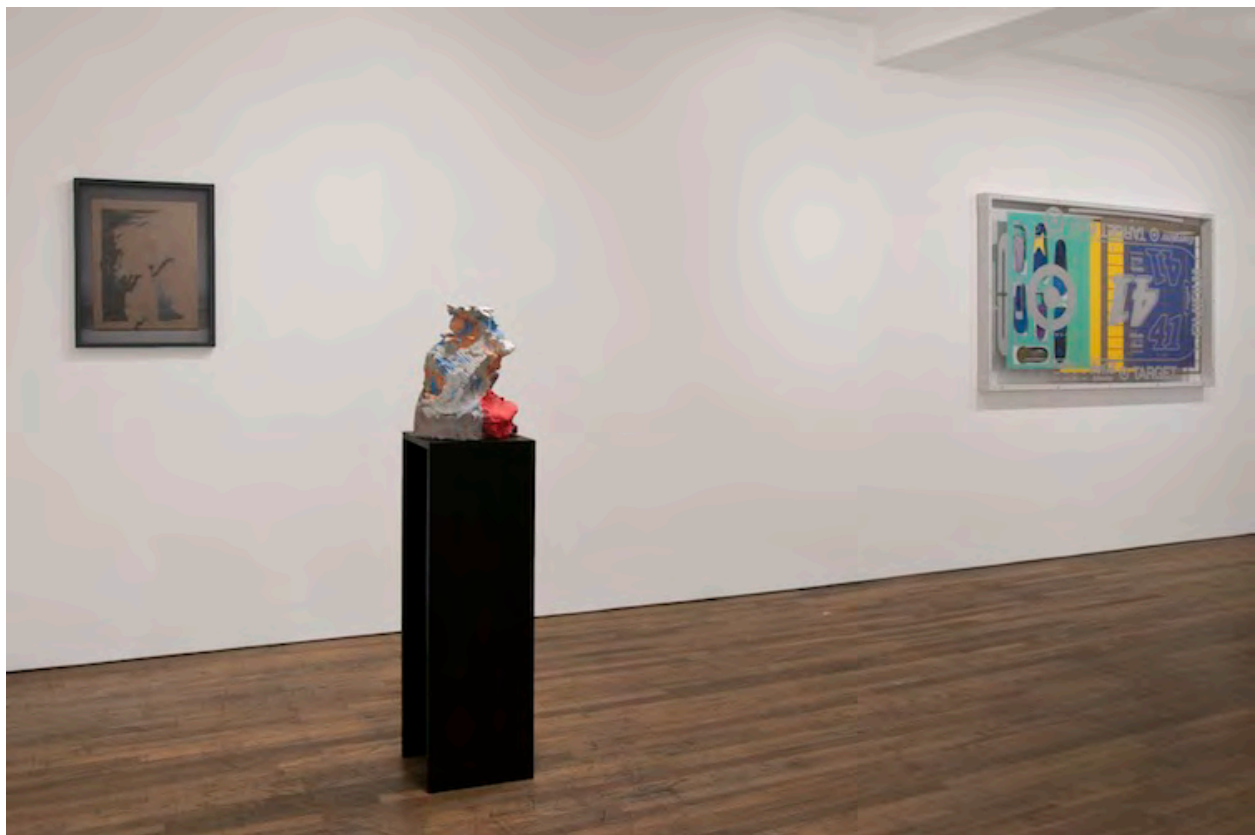
plaster, mica, and pigment on steel base  
48 x 14 x 14 inches (121.9 x 35.6 x 35.6 cm)

unique

(DK.02.0003.48)



# M+B



**Dwyer Kilcollin**

Installation View of *Surface Area*, group show at Favorite Goods, Los Angeles  
September 20 – October 26, 2013

# M+B



**Dwyer Kilcollin**

*Still life with red pepper, 2012*

pigmented plaster on MDF base

sculpture: 17 x 12 x 12 inches (43.2 x 30.5 x 30.5 cm)

base: 40 x 14 x 14 inches (101.6 x 35.6 x 35.6 cm)

unique

(DK.02.0003.57)

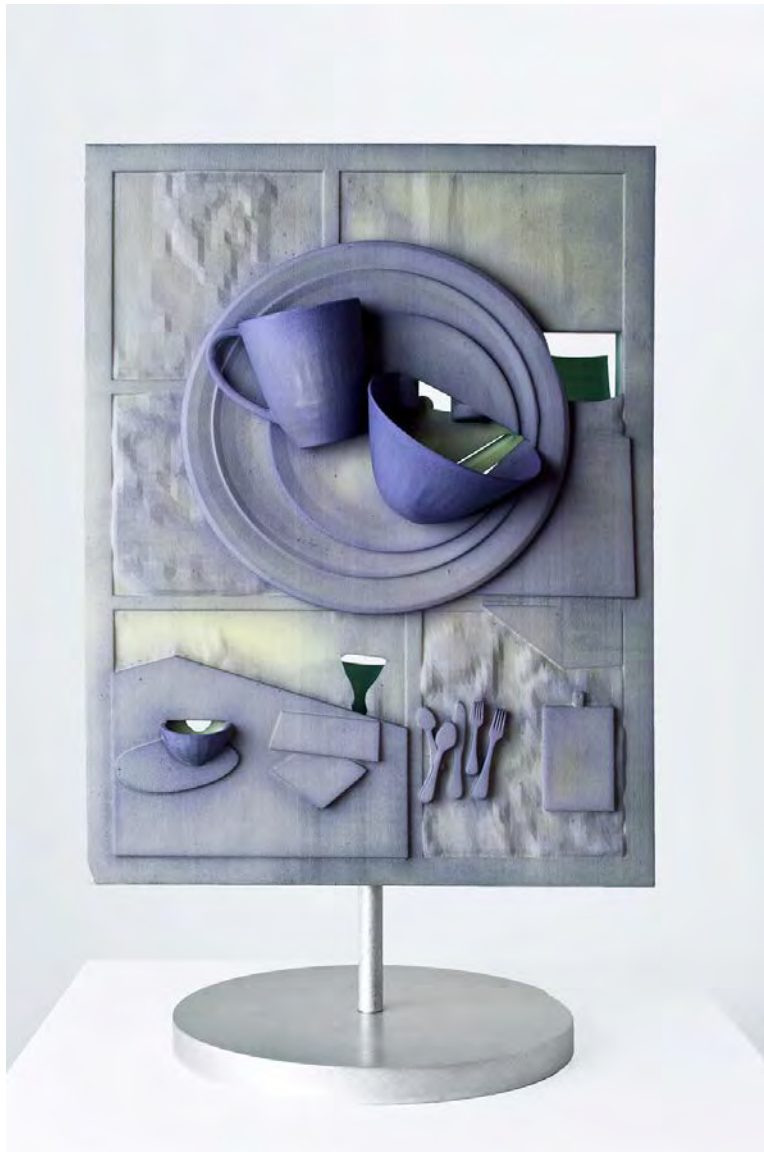
# M+B



**Dwyer Kilcollin**

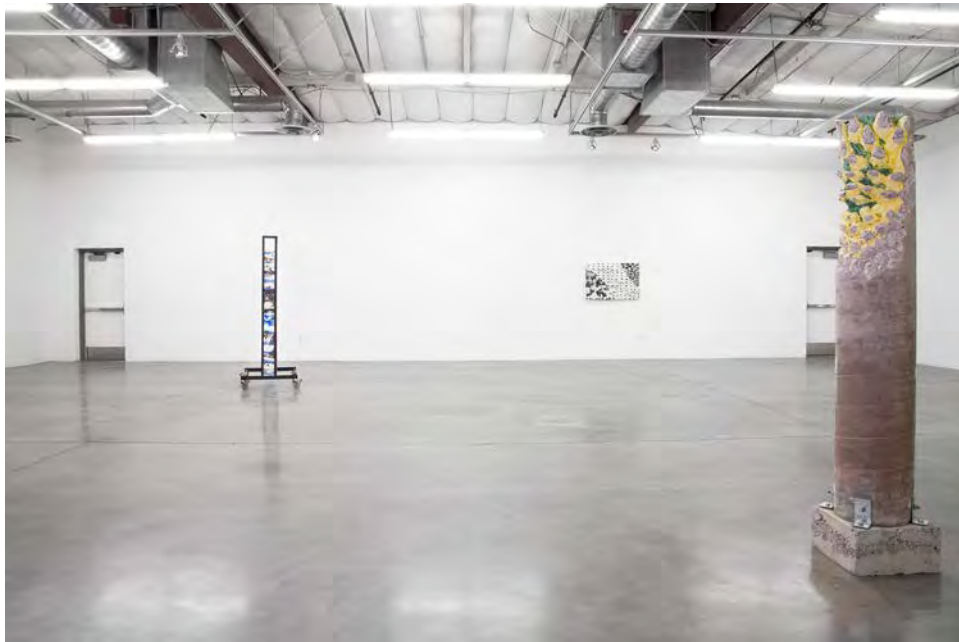
Installation View of *Surface Area*, group show at Favorite Goods, Los Angeles  
September 20 – October 26, 2013

# M+B



**Dwyer Kilcollin**  
*Wake Up Page*, 2013  
3D printed hand dyed nylon  
10-1/2 x 8-1/2 x 3-3/4 inches (26.7 x 21.6 x 9.5 cm)  
unique

# M+B



**Dwyer Kilcollin**

Installation view of *Stein is Sein*, solo show at Gayle & Ed Roski MFA Gallery, Los Angeles  
April 23 – 27, 2013

# M+B



**Dwyer Kilcollin**  
*Column with green and yellow core, 2012*  
pigmented hydro-cal, galvanized steel hardware, cement base  
73 x 26 x 14 inches (185.4 x 66 x 35.6 cm)  
unique  
(DK.02.0001.73)

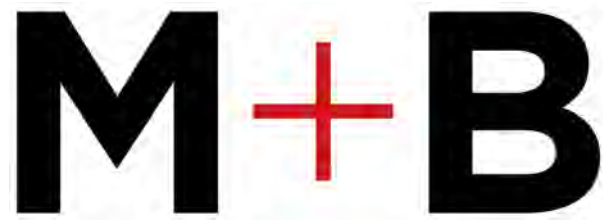
# M+B



**Dwyer Kilcollin**

*Coat and Boots*, 2013 (front view)

pigmented plaster in steel frame with casters  
77 x 38-½ x 28 inches (195.6 x 97.8 x 71.1 cm)  
unique  
(DK.02.0002.77)



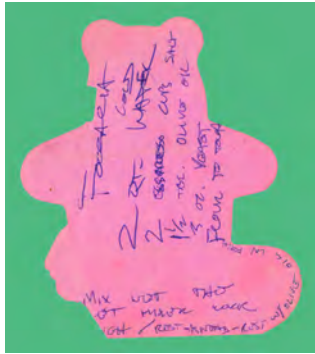
DWYER KILCOLLIN

Press and Press Releases



# M+B

FOR IMMEDIATE RELEASE



## PLEASE HAVE ENOUGH ACID IN THE DISH!

Organized by Vinny Dotolo

July 7 – September 2, 2016

### Opening Reception

Thursday, July 7, 2016 from 6 to 8 pm

**M+B** is pleased to present *PLEASE HAVE ENOUGH ACID IN THE DISH!*, a group exhibition organized by James Beard Award winning chef Vinny Dotolo (of Animal and Jon & Vinny's fame), on view from July 7 through September 2, 2016. An opening reception will be held on Thursday, July 7 from 6 - 8 pm. Participating artists include:

Harold Ancart  
Alex Becerra  
Louise Bonnet  
Derek Paul Boyle  
Matthew Brandt  
Greg Colson  
Bjorn Copeland  
Cameron Crone  
Awol Erizku  
Kim Fisher

Samara Golden  
Rives Granade  
Joel Kyack  
Dwyer Kilcollin  
Friedrich Kunath  
Shio Kusaka  
Candice Lin  
Nevine Mahmoud  
Josh Mannis  
Calvin Marcus

Max Maslansky  
Joshua Nathanson  
Claire Nereim  
Ariana Papademetropoulos  
Ana Prvacki  
Sean Rasket  
Charles Ray  
Fay Ray  
Ed Ruscha  
Adam Silverman

Marisa Takal  
Kenneth Tam  
Paul Pascal Theriault  
Charlie White  
Chase Wilson  
Jonas Wood  
Eric Yahnker

*PLEASE HAVE ENOUGH ACID IN THE DISH!* explores the intersections between food, daily life and art in Los Angeles and features food-influenced paintings, drawings, sculptures and videos by thirty-seven Los Angeles-based artists, including many new works made for the exhibition.

Over the last decade, Dotolo has established himself as a founding member of the growing food movement in Los Angeles. At the same time, he has immersed himself in the city's vibrant art community, forming close relationships with many of its artists. This show explores the many overlaps between these two fields and celebrates the vanguard nature that has helped L.A. become an international culinary and art epicenter.

In the spirit of the show, the opening will reflect the city's loose and innovative food culture with Dotolo serving his signature "Green Garlic Bone Broth." In addition, at 7:30 pm Ana Prvacki will present *This is not an olive*, a special cocktail developed for the show which replaces the traditional martini olive with kumquats sourced from Ed Ruscha's studio orchard. Also available for sampling will be Sean Rasket's new chemically flavored waters, each one formulated by the artist.

Accompanying this exhibition will be a cookbook zine featuring hand-drawn recipes by the artists. Dishes include Josh Mannis' "Total Caesar Salad," Samara Golden's "Yamacidal Soup," Harold Ancart's "Good French Belgian Fries" and Ed Ruscha's "Cactus Omelette." Copies of this limited edition publication will be for sale at the gallery.

Location: **M+B**, 612 North Almont Drive, Los Angeles, California 90069  
Show Title: PLEASE HAVE ENOUGH ACID IN THE DISH!  
Exhibition Dates: July 7 – September 2, 2016  
Opening Reception: Thursday, July 7, 6 – 8pm  
Gallery Hours: Tuesday – Saturday, 10 am – 6 pm, and by appointment

For press inquiries, please contact Jeanie Choi at **M+B** at (310) 550-0050 or [jeanie@mbart.com](mailto:jeanie@mbart.com).

For all other inquiries, contact Jonlin Wung at [jonlin@mbart.com](mailto:jonlin@mbart.com) or Sonny Ruscha Granade at [sonny@mbart.com](mailto:sonny@mbart.com).

# # #

# M+B

**FABR|K**  
ART, DESIGN | ARCHITECTURE

## Fresh Faces in Art: Artists You Should Know

Dwyer Kilcollin

Issue 30

By ARTRA Curatorial | ARTRA Curatorial is comprised of Max Presneill, Kio Griffith and Colton Stenke

Using an elaborate algorithmic process of hand-casting stone, glass, resin and other materials, Kilcollin creates sculptural works that sometimes are freestanding, often wall mounted, typically emanate a sense of weight, history and memory. They are archeological digs in reverse, placing layer upon layer to construct the reminders of presence through absence. The somehow blurred perceptual experience is finely balanced by the raw factuality of the works. As testaments to fleeting moments forever caught, they inhabit a condensed space that is both poignant and nostalgic but very now, very raw.



(ABOVE) *BANQUET, CONFERENCE*, 2015. GRANITE, FELDSPAR, CALCIUM CARBONATE, RESIN. 43 X 102 X 71 INCHES. IMAGE COURTESY M+B GALLERY, LOS ANGELES.



(ABOVE) *SUNNY SPM BOOK, 1ST POSITION*, 2014. SILICA, GLASS, CALCIUM CARBONATE, FELDSPAR, DIRT, PINE NEEDLES, UV-RESISTANT RESIN, BRONZE HARDWARE. 22.125 X 16.5 X 3.5 INCHES. IMAGE COURTESY M+B GALLERY, LOS ANGELES.

# M+B

## Art Los Angeles Contemporary 2016 Ellen Carey and Dwyer Kilcollin

January 28 – 31, 2016  
Booth B11

At Art Los Angeles Contemporary 2016, M+B is pleased to present a two-person booth of historical Polaroid 20 x 24 works by Ellen Carey and new sculptures by Dwyer Kilcollin.



Ellen Carey's pioneering work with the large-format Polaroid 20 x 24 camera spans several decades and anticipated major themes in contemporary photography. Carey began working with the camera in New York in 1983, starting with her *Portrait* series (1984 - 1988). Her experimentation with abstraction in these images was a precursor to her later, purely abstract *Pulls* (1996 - 2007), both of which are presented at the fair. The *Portraits* employ multiple exposures to feature likenesses overlaid with wild psychedelic patterns and figures from mathematic-fractals, while the *Pulls* are completely abstract works, playing with the color and mechanics of the camera that engage with the materiality of the medium in relation to painting and sculpture.

**Ellen Carey** (b. 1952, New York) received her BFA from Kansas City Art Institute, Kansas City, MO and MFA from The State University of New York at Buffalo. Carey's work can be found in the permanent collections of The Whitney Museum of American Art, New York; Centre Georges Pompidou, Paris; Art Institute of Chicago; Museum of Fine Arts, Houston; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Nelson-Atkins Museum, Kansas City, MO; Smithsonian American Art Museum, Washington D.C.; The Cleveland Museum of Art; Brooklyn Museum of Art; and Yale University Art Gallery, New Haven, among others. Her work has been the subject of numerous solo exhibitions at such institutions as the Wadsworth Atheneum Museum of Art, Hartford, CT and International Center of Photography, New York, among others. In spring 2016, a selection of Carey's *Self-Portraits* will be presented in the thematic exhibition, *The Unbearable Lightness – The 1980s: Photography, Film*, at the Centre Georges Pompidou, Paris. The forthcoming *Polaroid Project* show at the Massachusetts Institute of Technology will also include her work. Recent group shows include *The Edge of Vision: The Rise of Abstraction in Photography* at the Aperture Foundation, New York; *Part Picture* at the Museum of Contemporary Canadian Art, Toronto; and *The Persistence of Geometry* at the Cleveland Museum of Art. Ellen Carey teaches at the Hartford Art School, University of Hartford in Connecticut.



Dwyer Kilcollin's new sculptures extend the artist's interest in making objects that are as much about perception and sensation than the purely optical. As variations on the classic still life, these tableau works come into being as a compilation of cross-sectioned views. The process involves hand-layering of sand and resin, creating an effect that breaks the rules of perspective, with edges that are undefined and continually shifting to the eye. The sculpture is formed from the inside out, through careful accumulation of layers rather than focusing on the outside surface.

**Dwyer Kilcollin** (b. 1983, Chicago) received her BFA from Washington University in St. Louis, MO and her MFA from the University of Southern California. Her first solo exhibition at M+B, which was exhibited in conjunction with LA><ART, Los Angeles, was reviewed in the print edition of *ARTFORUM*. Other solo shows include *Dilated Proximity* at the University of California Irvine; *Banquet Conference* at American Contemporary, New York; *10 Forms* at Reilly Gallery at Smith Center for the Arts, Providence; a solo presentation at The Armory Show, New York; and a two-person presentation with Jesse Stecklow at FIAC's (OFF)ICIELLE, Paris. Recent group exhibitions include *Sibling Rivalries* at Torrance Art Museum; *I am Attracted None the Less* at Casey Kaplan, New York; *The Temple and the Parlor* at Favorite Goods, Los Angeles; *Cool - As a State of Mind*, curated by Charlotte Cosson and Emmanuelle Luciani at MAMO, Marseille; and *Almost Down* at Tayuta Gallery, Tokyo. Upcoming group exhibitions include *Low*, curated by Michael Delucia and Ethan Greenbaum at Lyles & King, New York. Dwyer Kilcollin lives and works in Los Angeles.



## Dwyer Kilcollin: Dilated Proximity

Reception: Saturday, January 9th, 2-5pm

Curated by Brianna Bakke, Erin Gordon, & Joshua Ross

January 9 - February 6, 2016

# UCI Claire Trevor School of the Arts



*Dilated Proximity* features work by Los Angeles-based artist Dwyer Kilcollin, whose practice is concerned with present-day technologies that transform the digital image. Kilcollin combines technology-assisted, handmade, and manual procedures in novel ways to facilitate the working process. We have characterized this manner of working as *dilated proximity* because Kilcollin fundamentally reinterprets space in ways that confront the viewer, a fundamental facet of Kilcollin's practice. For instance, her use of sand and resin is central to each work in this exhibition. Kilcollin's subjects are initially digitally rendered as fluid, organic three-dimensional models on the computer screen. The image is then projected, layer-by-layer, onto a flat surface. Finally the object, via the hand-built tool and chosen materials, slowly builds up a multifaceted form. Because Kilcollin's process merges notions of modeling and craft along with digital and physical elements, ultimately technology and apparatus are prostheses for the artist.

The exhibition is accompanied by a publication featuring essays written by co-curators Brianna Bakke, Erin Gordon, and Joshua Ross. *Dilated Proximity* is presented in conjunction with a two-part film series curated by Erin Gordon titled *New Flesh/Old Flesh* through February 6, 2016, as well as an artist talk presented by UC Irvine's *Visiting Artist Lecture Series* on January 25, 2016.

Kilcollin's work has exhibited since 2011. The artist earned a BFA from Washington University in St. Louis (2006) and an MFA from the Roski School of Art and Design, University of Southern California (2013). Recent solo exhibitions include "Banquet Conference," 2015, American Contemporary, New York and "THE VIEW," 2014, M+B Gallery Los Angeles and LA>< ART, Los Angeles. Group exhibitions include "Cool - As a State of Mind," curated by Charlotte Cosson and Emmanuelle Luciani, MAMO, Marseille, France; "Pummus," a two-person show with India Lawrence, Secret Recipe, Los Angeles, CA; and "Me and Benjamin," Xippas Galerie, Paris.

### Events:

#### **NEW FLESH/OLD FLESH Film Series**

##### **Videodrome**

Thursday, January 14th, 7pm

Contemporary Arts Center, Colloquium Rm (CAC 3201)

##### **Robocop**

Thursday, January 28th, 7pm

Contemporary Arts Center, Colloquium Rm (CAC 3201)

*New Flesh/Old Flesh* is a two-part film series curated by Erin Gordon in conjunction with the exhibition *Dilated Proximity: Dwyer Kilcollin*. The series features *Videodrome* (1983) dir. by David Cronenberg and *RoboCop* (1987) dir. by Paul Verhoeven. These films explore the ways in which we choose to navigate our digital lives; the characters are exploited by technology as a communicative form and find redemption or tragedy in the process. By criticizing modern forms of technology, both films, as products of the 1980s, explore issues that are still relevant today.

#### **Visiting Artist Lecture Series**

Dwyer Kilcollin

Monday, January 25th, 12-1pm

Contemporary Arts Center, Colloquium Rm (CAC 3201)

Image: Dwyer Kilcollin, detail image of *Untitled*, 2015. Courtesy of the artist and M+B Gallery, Los Angeles.

**CASEY KAPLAN**  
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**I am attracted none the less, their variousness, their ingenuity, their élan vital, and that something, essence quiddity, I cannot penetrate or name.**

Organized by Loring Randolph

June 25 – July 31  
Opening June 25, 6-8pm

Casey Kaplan is pleased to announce our first summer group exhibition in the new gallery on 27<sup>th</sup> street. The title “I am attracted none the less...” introduces the unexplainable phenomena that lies at the heart of the exhibition – the notion that there is a visceral, transcendental connection that is experienced with certain images and objects. Possibly, a reason why many of us find ourselves so attracted to art.

In a humble effort to explore this power of transference and the respective ability to extend or impart this energy given materiality, process, and evocation, works were chosen by artists Ketuta Alexi-Meskhishvili, N. Dash, Jay DeFeo, Jason Dodge, Haris Epaminonda, Eloise Hawser, Dwyer Kilcollin, Nancy Lupo, Jean-Luc Moulène, David Nilson, Anna-Bella Papp, Diego Perrone, Hugh Scott-Douglas, and Phillip Zach to convey a shared tactile pull. What resulted were diverse media that possess familiar forms – of our bodies, the objects that we surround ourselves with, the landscapes of this world – yet in other respects are strange and alien. The mediation or translation across media by the artists is registered through process, material and experience, without being overt or requiring a clear connection to each of their unique lives. The works do not embrace spectacle nor do they convey easily identifiable moments in time.

Maybe for a moment, time is suspended.

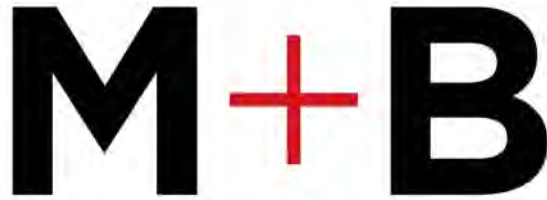
The hands of the clock from the city hall in Le Havre, France have fallen from their place in the sky and lie side by side on the gallery floor. A street lamp is eternally on and a skeletal form hangs from the wall, which we know within the present, but seems to have been unearthed from Pompeii. Waterfalls position themselves in space on pause as if to defy gravity. 250 years pass before the light from Spica, the 14<sup>th</sup> brightest binary star we can see in the night sky, reaches our eyes. The earth beneath our feet is displaced to the wall and into various other forms. Koi fish find a pond within a cheek, a father from the future was standing here, and a woman stares out at us, but we are not connected somehow.

We see into a black void. The floor undulates.  
Is that the moon?

The title of the exhibition is from Robert Hayden’s 1978 poem, “American Journal.” It is the wording of the last line.

For further exhibition information please contact Loring Randolph, [loring@caseykaplangallery.com](mailto:loring@caseykaplangallery.com) or Emily Epelbaum, [Emily@caseykaplangallery.com](mailto:Emily@caseykaplangallery.com). For press inquiries please contact Veronica Levitt, [veronica@caseykaplangallery.com](mailto:veronica@caseykaplangallery.com). Special thank you to Alex Fitzgerald and to all of the galleries who loaned for this exhibition.

Ketuta Alexi-Meskhishvili (1979) lives and works in Berlin, Germany. N. Dash (1980) was born in Miami Beach, Florida. She lives and works in New York and New Mexico. Jay DeFeo (1929-1989) was born in Hanover, New Hampshire. Jason Dodge (1969) was born in Newton, Pennsylvania. He lives and works in Berlin, Germany. Haris Epaminonda (1980) was born in Nicosia, Cyprus. She lives and works in Berlin. Eloise Hawser (1985) was born and works in London, United Kingdom. Dwyer Kilcollin (1983) was born in Chicago, Illinois. She lives and works in Los Angeles, California. Nancy Lupo (1983) was born in Flagstaff, Arizona. She also lives and works in Los Angeles. Jean-Luc Moulène (1955) was born in Reims, France. He lives and works in Paris. David Nilson (1982) was born in Yngsjö, Sweden. He lives and works in Malmö, Sweden. Anna-Bella Papp (1988) was born in Chişineu-Criş, Romania. She lives and works in Rome, Italy. Diego Perrone (1970) was born in Asti, Italy. He lives and works in Asti and Milan. Hugh Scott-Douglas (1988) was born in Cambridge, UK. He lives and works in Brooklyn, New York. Phillip Zach (1984) was born in Cottbus, Germany, and is currently based in Zurich, Switzerland.



# Flash Art

## Joshing the Watershed *Del Vaz Projects / Los Angeles*

By Jared Baxter  
March 17, 2015

A glass of absinthe, such as those as seen in two of Willa Nasatir's rephotographed photos on display in "Joshing the Watershed" at Del Vaz Projects, can evoke a certain nostalgia for a particular era in the life of a Western artist, roughly spanning the period from Impressionism to the Lost Generation of the '20s and '30s. The exhibition space itself, an unassuming two-bedroom apartment in a dense part of Westside, can then suggest the domestic settings of the artists' salons of Mallarmé or Stein. Yet perhaps a closer comparison could be made between the academic salons of the 19th century and our present-day art fairs. The challenge of navigating hundreds of canvases hung closely together has something in common with the bewilderment provoked by mazes of gallery booths, and our more democratic incarnation remains beholden to our schools of art. All this only highlights the contrast between the dying gasp of an idea of art as an imitation of life on one end of the timeline and a situation in which art claims its legitimacy as an imitation of art on the other.

Nasatir's work is especially keyed in to this conflict. The anxiety latent in the formal process of damaging or altering the surface of a photograph and photographing the results recalls the crisis provoked by the medium's emergence well over a century ago, when painting began to emphasize individual perception over mimesis and so approach the sort of self-referentiality that has become the hallmark of modern art. This quality being now thoroughly fetishized, the work seems imbued with a life of its own, entering a sort of society as a debutante, only to go to die in a domestic grave, the trophy of some collector.

Here, in an apartment that may as well stand in for this twilight space, a carnivalesque atmosphere takes hold, playing Jessica Williams's bittersweet, painterly portraits against the chrome, chains and key-ring charms of Dena Yago's Human Applause, while Math Bass's tortoise stages a lightly comedic encounter with Sam Davis's anthropomorphized mic-stand readymade. In the show's other room, a bedroom, the intimacy of the space invites a disarmingly empathetic relationship with Adrian Gilliland's camp male playing-card nudes, and Dwyer Kilcollin's vases, produced through what could be called an artisanal version of 3-D printing, address questions relating to technology, the human hand and failure. These are rooms that seem hardly fit to host a person's watershed moments, yet are much like many in which people come into the world and leave it.

# American Contemporary

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**Dwyer Kilcollin**

**Opening February 4, 2015**

**February 4- March 15, 2015  
Wednesday - Sunday 12 - 6pm**

**Banquet, Conference**

**4 E. 2 Street New York NY 10003**

The exhibition emerges from a fuzzy memory of the last ending, told from a present-day perspective where nothing seems to end. Like a conversation hosted over social media, where sentence fragments accumulate in dribbles and spurts. Or, like the value of a stock, which fluctuates over electronic trading networks, day and night.

Looking back from within this present state, immersed in a never-ending continuum, the past begins to blur. Details from history blend with those from mythology, becoming indistinguishable, at times, from the remembered events of ones own lifetime.

Never ending-ness is like a Banquet; a feast that carries on forever. A conference is the ending; a meeting of minds, held to determine how to begin again.

In the present exhibition, Kilcollin combines her own de-stabilized authorship, with a seemingly disparate range of references, from Homeric poetry, to textbook history. The works created from this pluralistic voice might suggest the shift in our cultural consciousness, as we move beyond individually stored memory into an era of dynamically exchanged "collective" knowledge.

The pieces in Banquet, Conference were created using a system of techniques unique to the artist. Kilcollin's incorporation of algorithmic modeling, and in-house "machines" inspired by 3d printing allow for the emergence of dynamic shapes by hand-worked forms. Images become re-conceptualized as sculptural forms borne of physical elements; a presence emerges from a fleeting moment. Establishing a definite object from within a cloud of connectivity, the banquet perhaps never ends, but conferences consider ways in which to contain their consumption.

**Dwyer Kilcollin (b. 1983)** received her BFA from Washington University in St. Louis (2006) and her MFA from the University of Southern California (2013). Recent shows include M+B Gallery, CA; Reilly Gallery at Smith Center for the Arts, RI; and an offsite project with LA><ART, CA. Group exhibitions include Secret Recipe, CA; Favorite Goods, CA; Tayuta Gallery, Tokyo; and an upcoming exhibition at MAMO, Art Centre, Marseille, FR. Forthcoming projects include a solo museum exhibition at the Santa Monica Museum of Art. Dwyer Kilcollin lives and works in Los Angeles.

## ***COOL - AS A STATE OF MIND // PRESS RELEASE***

The exhibition “COOL – As a State of Mind” (February 14 – April 26, 2015) at MAMO – The Cité Radieuse Art Center follows “A Sip of COOL” at La GAD and precedes another iteration of the project in Los Angeles during the FIAC (2016). Charlotte Cosson & Emmanuelle Luciani thus continue their investigation about the notion of “cool”, which allows both a way out of the secular debate about high and low art and a renewed history of the intertwining of underground and mainstream cultures. “COOL – As a State of Mind” mixes a new generation of European and American artists with historical artists linked to California.

COOL is primarily a cliché: wet hair, beautiful beaches, youth... COOL rides the wave and changes at a racing speed. Yet, it is a very specific attitude that can be traced in history as far back as 3,000 BC in the Yoruba and Igbo societies of Africa, and in other parts of the continent. The slave trade and slavery favored the long stretch of this attitude of detachment, which then became popularized by African-American jazz from the early twentieth-century. What might be called the modern COOL converged for all American youth through a unanimously acclaimed icon: Elvis. COOL now encompasses the notion of style and external appearance, which will become as fundamental as the search for freedom against societal, political, or sexual norms. Detachment and nomadism from the beat generation finally were embodied in Woodstock. Then a parallel market was quickly developed, taken over by advertising. COOL is marketed and each of its variation is gradually embraced, even if it summons a perpetually shifting look: hippie, punk, hip-hop, grunge etc. Paradoxically, COOL is forming a nest to the capitalist society it tries to counter. COOL favors acceleration and radicalization, involuntarily embracing this process of “cultural revolution” highlighted by Jameson: it is the preparation for the next stage of capitalism by each artistic attempt to escape from it. According to Dick Poutain and David Robins the freedom, individualism, and playfulness of the sixties unexpectedly promoted the neoliberal economic revolution of the Reagan era. Considering that Gramsci has always supported the thesis that a cultural revolution always precedes a political one, the COOL of the 1960s would have been the breeding ground for our hyper-capitalist postmodern society. What does this resurgence of COOL nowadays mean for either society (with the raise of the normcore) or art (which is copying what is fashion/mainstream)?

Contemporary COOL seems actually closer to the beat generation or the surf music spirit than to the libertarian wave of the sixties. These artists are embodying a desire of getting out from megalopolises, in a search for a non-nostalgic renewal. The youngest artists presented in the exhibition do not claim to be “cool” or directly linked to California. However their works are close to both Mike Kelley and Jason Rhoades’s materiality, and to Silicon Valley’s new technologies. Indeed, the latter are materializing all the aspects of the COOL – from Steve Job’s marginal behavior of hiking through India to the possibility of seeming cool by buying the latest digital item. And it is precisely between these two extremes that the most contemporary of art is dwelling.

Finally, forms and crystallizations of ideas typical to the 17th-century are showing through either young artists’ works (Estrid Lutz & Emile Mold, Joel Kyack or Rachel de Joode) or more established practices (Urs Fischer, Mike Kelley, Aaron Curry or Pipilotti Rist). Thus, the taste for transience that is so obvious in Estrid Lutz & Emile Mold’s oeuvre conjures the Baroque attitude, which in passing maintains a troubling relationship with the concept of COOL. The 17th-century man looks at the world of natural changes, worshipping details as well as monumental twists, with a philosophy of the end that is not nostalgic. This time period marks the end of the aristocracy and the beginning of our capitalist era: which revolution to expect then, with this renewal of the Baroque?

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Charlotte Cosson & Emmanuelle Luciani





## *COOL - AS A STATE OF MIND // ARTISTS*



Sterling Ruby

Mike Kelley  
Aaron Curry  
Alan Fertil & Damien Teixidor  
Urs Fischer  
Estrid Lutz & Emile Mold  
Paul McCarthy  
Sterling Ruby  
Joel Kyack  
Rachel de Joode  
Josh Atlas  
David Horvitz  
Ed Ruscha  
Pipilotti Rist  
Steciw/de Joode  
Aoto Oouchi  
Dwyer Kilcollin



# M+B

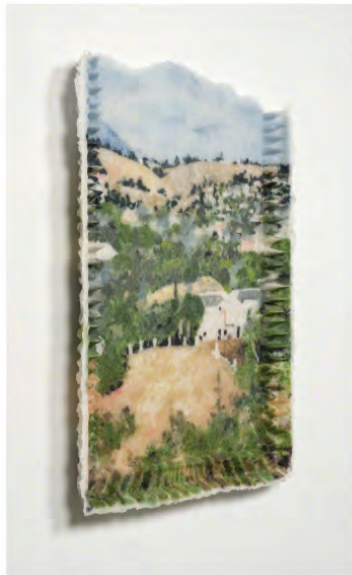
ARTSY

## 15 Artists to Watch in 2015

December 19, 2014  
By Artsy Editorial



Dwyer Kilcollin  
*Sunny 5pm Backpack, 1st Position, 2014*  
M+B



Dwyer Kilcollin  
*Sunny 5pm Frame, 1st Position, 2014*  
M+B  
SOLD



Dwyer Kilcollin  
*Emergent Object: Vessel I, 2014*  
M+B  
SOLD

### Dwyer Kilcollin, b. 1983, lives in Los Angeles

After consulting with our eyes and ears on the ground all over the world—collectors from Los Angeles to Brussels, advisors and critics from Istanbul to São Paulo, and Artsy specialists from New York to Berlin—we've compiled a list of the top 15 artists we'll be watching in the coming year.

Manipulating 2D imagery via algorithm, Kilcollin has garnered attention for her hand-cast relief sculptures that fuse the virtual and material worlds—like her sculptures that recently graced a hillside of Los Angeles and M+B Gallery, where images of city views took the shape of a book, binoculars, and a sweater, or the backpacks she debuted at the Armory Show last spring. Following stunning presentations at FIAC's (OFF)ICIELLE and NADA Miami Beach, Kilcollin will kick off 2015 with a much hyped solo exhibition at American Contemporary in New York in January, followed by her first solo museum exhibition at the Santa Monica Museum of Art.

# M+B

**NADA: MIAMI 2014**  
**Napoleon Room – Booth 2.77**  
December 4 – 7, 2014

**PHIL CHANG** (b. 1974, Indiana)



Throughout his practice, Phil Chang purposefully complicates what is typically a tight correspondence between a photograph's subject and object, exploring and collapsing the depictive and material conditions of the medium. The Works on Paper circumvent the use of a computer and printer, using foam sponges to directly apply inkjet ink onto inkjet paper in a redundant, ergonomic stroke. By using materials that are designed for other modes of output, these works rely on the intentional mis-use of materials, while each work's title serves as a redundancy to what is being viewed (e.g. *Replacement Ink for Epson Printers (Cyan)* on *Epson Premium Luster Paper*). These works ask the viewer to rethink the idea of pictures in an inkjet era.

Phil Chang received his MFA from The California Institute of the Arts and his BA from the University of California, Irvine. Solo exhibitions include *Pictures, Chromogenic and Pigment* at M+B (2014), *Cache, Active* at LA><ART (2012) and *Studio Affect* at Pepin Moore (2012), all Los Angeles. His work has been exhibited both nationally and internationally in a number of group shows including The Swiss Institute (New York), Marlborough Chelsea (New York), Brennan & Griffin (New York), Invisible Exports (New York), PPOW (New York), Renwick Gallery (New York), Otis College of Art and Design (Los Angeles), Outpost for Contemporary Art (Los Angeles), Control Room (Los Angeles), Institute of Jamais Vu (London) and Isolation Room/Gallery Kit (St. Louis), to name just a few. He has been written about in *ARTFORUM, The New Yorker, Los Angeles Times* and has appeared in *Aperture, Blind Spot, IMA Magazine* and *C-Photo*. Other published texts include those with Charlotte Cotton, James Welling and Walter Benn Michaels. In 2010, Chang completed *Four Over One*, an artist's book published by the Los Angeles County Museum of Art in association with Textfield, Inc. Chang's curatorial projects have included *Soft Target* (M+B, 2014), *Affective Turns?* (Pepin Moore, 2012) and *Seeing Sight* at LACE in Los Angeles (2009). Upcoming exhibitions include his first solo museum exhibition at the UCR/California Museum of Photography in Riverside (2015) and a group exhibition at Galerie Xippas in Paris opened this November. He is currently visiting faculty in the Department of Art at UCLA and a lecturer at Otis College of Art and Design. Phil Chang lives and works in Los Angeles.

**DWYER KILCOLLIN** (b. 1983, Chicago)



Dwyer Kilcollin's practice lies at the intersection of physical and virtual space, navigating the territory between form and image. Kilcollin's practice investigates the emergence of meaning from form, while at the same time, the conflation of form and image. The Emergent Object sculptures are created by hand-layering sand and resin mimicking the methods of a Z Corp 3D printer, building a sculpture not through sight, but through a mediation on what it means to be. Meanwhile, the wall sculptures employ a heightfield algorithm to translate a two-dimensional image into an emerging relief sculpture. Working from a mold, Kilcollin meticulously casts a formulation of crushed minerals and stone, effectively patterning the image-shape. The resulting works hover between representation and abstraction, leaving the viewer compelled between experiencing the pictorial space of the image and the physicality of the sculpture.

Dwyer Kilcollin received her BFA from Washington University in St. Louis (2006) and her MFA from the University of Southern California (2013). Recent shows include her first solo exhibition at M+B and an LA><ART Public Art Initiative (both Los Angeles), solo presentations at The Armory Show (New York) and Reilly Gallery at Smith Center for the Arts (Providence, Rhode Island), a two-person presentation with Jesse Stecklow at FIAC's (OFF)ICIELLE (Paris) and group exhibitions at LA><ART Gala at Greystone Mansion, Angles Gallery, Pepin Moore, Charlie James Gallery, Secret Recipe, Human Resources, Favorite Goods (all Los Angeles), Galerie Xippas (Paris), Kappa Beta Theta (Virginia) and Tayuta Gallery (Tokyo). Forthcoming projects include a solo museum exhibition at the Santa Monica Museum of Art and a solo exhibition at American Contemporary (New York). Dwyer Kilcollin lives and works in Los Angeles.

# M+B

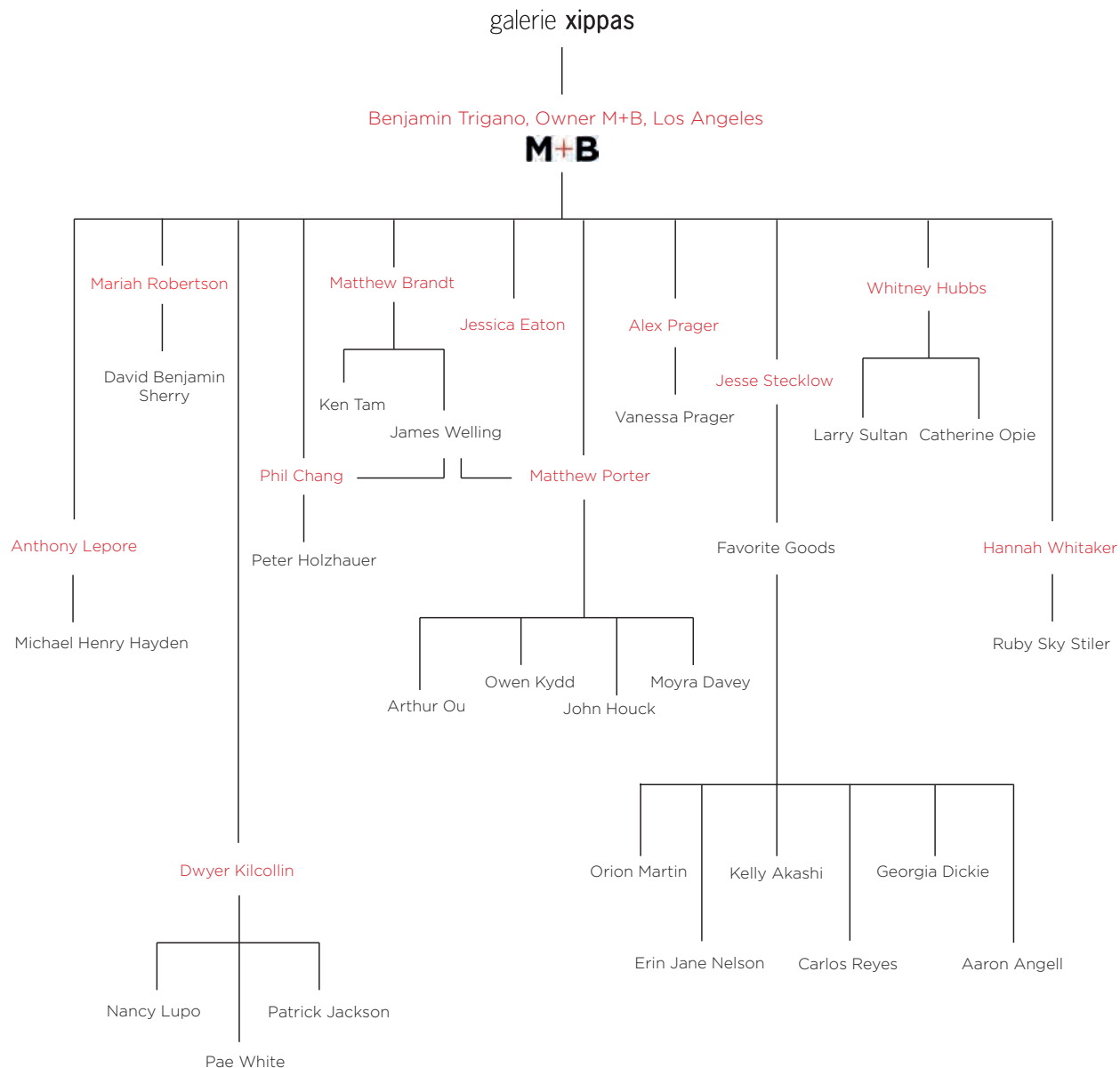
FOR IMMEDIATE RELEASE

## ME AND BENJAMIN

Group Exhibition at Galerie Xippas curated by M+B  
November 14, 2014 – January 10, 2015

### Opening Reception

Galerie Xippas, 108, rue Vieille-du-Temple, 75003 Paris, France  
Friday, November 14, 2014 from 5 pm



# M+B

**M+B** and Galerie Xippas are pleased to announce *Me and Benjamin*, opening November 14 at Galerie Xippas in Paris. The exhibition runs from November 14, 2014 to January 10, 2015, with an opening reception on Friday, November 14 at 5 pm.

The title of the exhibition is taken from the gallery name, M+B, which stands for Me and Benjamin. Benjamin is Benjamin Trigano, the owner and founder, and “Me” is everyone else: artists, collectors, staff and family that have grown up around the gallery.

The gallery name reflects the uniquely communal way the M+B program has grown and evolved over the years and befits how the show is curated. Renos, the owner of Xippas, invited Benjamin to curate a show at his Parisian Gallery. In turn, Benjamin invited M+B artists to invite other artists—or curated group of artists—or artist run space. The artist run space would then perform an act of sub-curation where they organize a show within the larger show. The exhibition self-curates, bringing the distinctive energy and appeal of the Los Angeles art scene as it networks out across the North American continent and into Europe.

Located at the edge of the continent, in one of the last time zones and perched precariously on the Pacific Ocean, Los Angeles exists in a sense isolated from the major cosmopolitan centers of the world. And yet, artists continue to head west, settling into the vast, sprawling terrain, into the eclectic neighborhoods that networked together create this city. Los Angeles has a unique appeal and ability to foster strong knit artist communities and the burgeoning gallery scene, artist run spaces, alternative venues and shared studio spaces are what make the city relevant today. While cartographic dispersal defines this city, the importance and necessity of the networks that connect it stand out as defining. It is these strong artistic networks that Me and Benjamin—M+B—has sought to promote and expand upon.

Participating artists include Matthew Brandt, James Welling, Ken Tam, Phil Chang, Peter Holzhauer, Jessica Eaton, Whitney Hubbs, Catherine Opie, Larry Sultan, Dwyer Kilcollin, Nancy Lupo, Patrick Jackson, Pae White, Anthony Lepore, Michael Henry Hayden, Matthew Porter, Arthur Ou, Owen Kydd, John Houck, Moyra Davey, Alex Prager, Vanessa Prager, Mariah Roberston, David Benjamin Sherry, Jesse Stecklow, Hannah Whitaker, Ruby Sky Stiler, Favorite Goods: Orion Martin, Erin Jane Nelson, Kelly Akashi, Carlos Reyes, Georgia Dickie and Aaron Angell.

Location:	Galerie Xippas, 108, rue Vieille-du-Temple, 75003 Paris
Show Title:	Me and Benjamin
Exhibition Dates:	November 14, 2014 – January 10, 2015
Opening Reception:	Friday, November 14, 5pm
Gallery Hours:	Tuesday – Friday, 10 am – 1 PM / 2 PM – 7 pm Saturday, 10 am – 7 pm

For press inquiries, please contact Jeanie Choi at (310) 550-0050 or [jeanie@mbart.com](mailto:jeanie@mbart.com).

For all other inquiries, contact Shannon Richardson at [shannon@mbart.com](mailto:shannon@mbart.com) or Alexandra Wetzel at [alexandra@mbart.com](mailto:alexandra@mbart.com).

# # #

# M+B

FOR IMMEDIATE RELEASE

## DWYER KILCOLLIN: THE VIEW *An LA><ART Public Art Initiative*

November 1 – 3, 2014

### Opening Reception

Saturday, November 1, 2014 at the Ernest E. Debs Regional Park in East L.A.  
Entrance Address: 4248 Roberta Street, Los Angeles, California 90031

2 – 5 pm

*\*The exhibition will continue at M+B from November 5 – December 6, 2014.*



**M+B** and **LA><ART** are pleased to announce *THE VIEW*, Dwyer Kilcollin's first solo exhibition with the gallery and an LA><ART Public Art Initiative.

Dwyer Kilcollin has chosen to create an exhibition space outside of the gallery, on a hillside overlooking the easternmost edge of Los Angeles. The work will be on view at this off-site location for three days only, November 1 through 3, from 11 am – 5 pm, with an opening reception and picnic on Saturday, November 1, from 2 – 5 pm. The exhibition will continue at the gallery on November 5 through December 6, 2014.

*THE VIEW* begins with the journey to the site of the exhibition. Most visitors will approach the hillside from the west, traversing the flat expanse of Los Angeles, arriving at the base of the Monterey Hills that cradle the Los Angeles basin before winding up through the neighborhood to gradually ascend up and over the top of the hill.

Kilcollin has constructed a freestanding fence where the tree line breaks, revealing an expansive eastward view. Installed on the fence are a series of relief sculptures visually interpreting the landscape beyond, manifesting the view into a series of algorithmically derived image-shapes.

The works presented in *THE VIEW* are deeply invested in an examination of the image from the inside out. Developed from a process that begins with the translation of a two-dimensional image manipulated through an algorithm, Kilcollin's work encapsulates a fluency in the virtual that is subsequently rendered materially—cast by hand using a gestural application of crushed rock and resin. Many of the works evoke familiar forms: a sweater, a book, a backpack, a pair of binoculars—their forms pigmented by the view beyond the fence.

The process suggests an experience of looking which begins with the optical, but that moves beyond the eye into the lower registers of interpretation. Just as the journey from the hill to the site encodes the potential of the distance with the traveled path that brought you here, the works on the fence continue the eastbound trajectory line, compressing the space beyond into the hard shell that hangs before us.

**Dwyer Kilcollin** (b. 1983) received her BFA from Washington University in St. Louis (2006) and her MFA from the University of Southern California (2013). Recent shows include solo presentations at The Armory Show (New York) and Reilly Gallery at Smith Center for the Arts (Providence, Rhode Island), a two-person presentation with Jesse Stecklow at FIAC's (OFF)CIELLE (Paris) and group exhibitions at LA><ART Gala at Greystone Mansion, Angles Gallery, Pepin Moore, Charlie James Gallery, Secret Recipe, Human Resources, Favorite Goods (all Los Angeles), Kappa Beta Theta (Virginia) and Tayuta Gallery (Tokyo). Forthcoming projects include her first solo museum exhibition at the Santa Monica Museum of Art and a solo exhibition at American Contemporary (New York). Dwyer Kilcollin lives and works in Los Angeles.

### ABOUT LA><ART

Founded in 2005, LA><ART is the leading independent nonprofit contemporary art space in Los Angeles, committed to the production of experimental exhibitions and public art initiatives. Responding to Los Angeles' cultural climate, LA><ART produces and presents new work for all audiences and offers the public access to the next generation of artists and curators. LA><ART supports challenging work, reflecting the diversity of the city and stimulates conversations on contemporary art in Los Angeles, fostering dynamic relationships between art, artists and their audiences. Since 2005, LA><ART has produced and commissioned over 300 exhibitions, public initiatives, and projects.

For more information about LA><ART, call (310) 559-0166 or visit <http://laxart.org>.

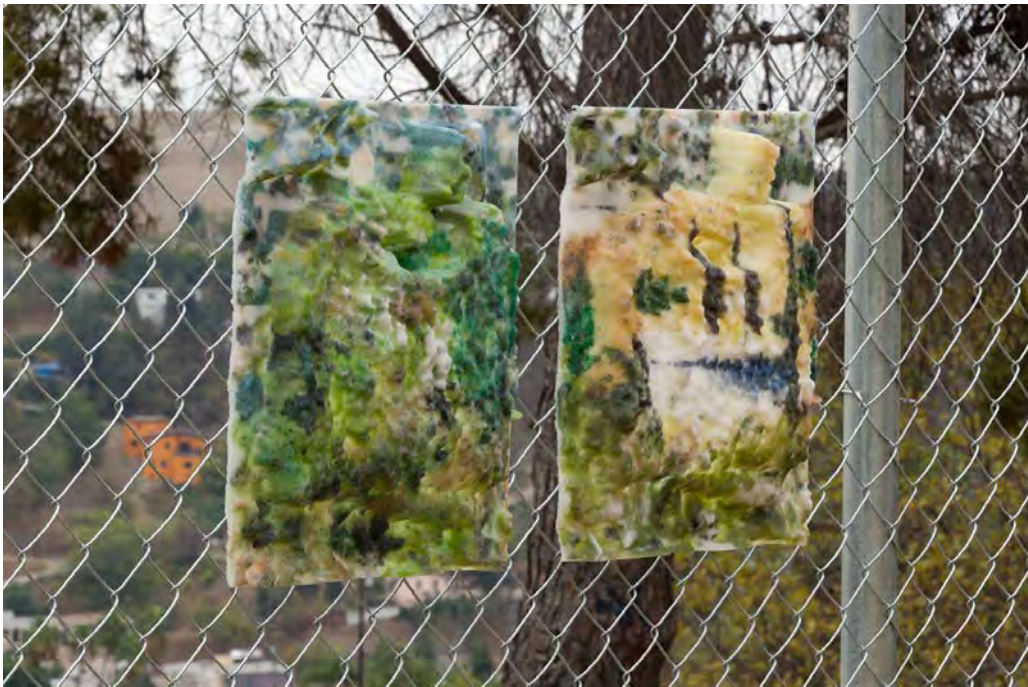
Show Title:	Dwyer Kilcollin: The View
Location 1:	Ernest E. Debs Regional Park. Enter at 4248 Roberta Street, Los Angeles, CA 90031
Exhibition Dates and Times:	November 1 – 3, 2014 from 11 am – 5 pm
Opening Reception:	Saturday, November 1, 2 – 5 pm
Location 2:	<b>M+B</b> , 612 North Almont Drive, Los Angeles, California 90069
Exhibition Dates:	November 5 – December 6, 2014
Gallery Hours:	Tuesday – Saturday, 10 am – 6 pm, and by appointment

For press inquiries, please contact Jeanie Choi at (310) 550-0050 or [jeanie@mbart.com](mailto:jeanie@mbart.com). For all other inquiries, contact Shannon Richardson at [shannon@mbart.com](mailto:shannon@mbart.com) or Alexandra Wetzel at [alexandra@mbart.com](mailto:alexandra@mbart.com).

See next page for more detailed directions.

612 NORTH ALMONT DRIVE, LOS ANGELES, CALIFORNIA 90069 TEL 310 550 0050 FAX 310 550 0605 WWW.MBART.COM

# M+B



Ernest E. Debs Regional Park  
4248 Roberta Street, Los Angeles, California 90031  
November 1 – 3, 2014

**LA > ART**  
THE ALTERNATIVE ART SPACE IN LOS ANGELES

# # #

# M + B

## ARTFORUM

### Dwyer Kilcollin

M+B/LA><ART

February 3, 2015

By Suzanne Hudson

For three days in early November, on a hillside on the east side of Los Angeles, Dwyer Kilcollin erected a freestanding metal fence on which she mounted "algorithmically derived image-shapes" she had cast by hand from computer-generated 3-D models. Boundary, screen, and makeshift gallery wall, the armature further served as a viewfinder: Through the chain-link grid, the tree- and house-flecked expanses of the surrounding rises became conflated with their pictures. These "image-shapes" (as the show's press release described them)—small, rectangular reliefs—translate and, in their incorporation of various organic matter and pigments (silica, glass, calcium bicarbonate, feldspar, dirt, and pine needles largely culled from nearby), ossify the landscape on which they are based. Seen from the right vantage point, the panels effectively redoubled the sky, the horizon, and the terrain below, producing a slippage between image and place—a feat all the more surprising for these sculptural pictures' warped, molten convex surfaces, from which outlines of a bottle, book, sweater, pair of binoculars, or backpack emerge. Simultaneously the result of an indexical process (set in motion by the photos of the landscape Kilcollin used for reference and then literalized by the stuff she embedded into the objects) and mimesis, Kilcollin's panels harden the view, producing shells of space that, but for the fence upholding them, they could never contain.

After the opening weekend, Kilcollin reinstalled the fence and its works inside M+B gallery (which cosponsored the exhibition with LAXART): "Location 2" to the outdoor installation's "Location 1." A single piece, *Sunny 5pm Binoculars, 1st Position* (all works 2014), hung on a wall adjacent to the two galleries in which the fence, now split into two freestanding units, was ensconced. The other pieces were mounted to the chain link with twisted wire ties. While the fence in its first iteration kept nothing in or out and was easily sidestepped, here the barriers reached nearly to the ceiling and walls of their reduced quarters, forcing the viewer to circumnavigate them at close range (and thus they operated as fences usually do). Moreover, entering the gallery from the right, one came upon the hanging works obliquely rather than head-on, as in the open-air installation. If the gallery environs offered only white plaster, they provided a ground for the discrete objects to assert themselves more forcefully. Devoid of environmental distractions, and effloresced by an even light, the granular nature and intense coloration of the works came into sharper focus. The evergreens, mosses, and mushrooms and other browns of *Sunny 5pm Sweater, 1st Position A*, protruding from the vertical board in the shape of the garment referenced in the title, were especially acute.

In each piece, this local color palette fully evoked the work's original site. So, too, did the cast objects recall Ernest E. Debs Regional Park. The binoculars may be a sly auto-critique of art spectatorship, but they also evoke the ornithologist in this bird-saturated region, and the backpack into which the rest of the gear could fit might be understood as an emblem of hiking. The sweater suggests a sort of bodily surrogate. Yet instead of the expected deficiency, depletion, or loss when seen at a remove from the context of their potential use, the works enjoyed an enhanced autonomy. The gallery setting drew attention to their remove from the landscape, even as they appeared to overtly mimic it. Each work responded not to the view, but to a view of the view, at a different time of the day and under distinct atmospheric conditions (hence the sunny or cloudy in the titles)—a kind of neo-neo-Impressionism. As it happened, the show's alfresco opening followed a rainstorm and sudden clearing. Thus the weather produced neither sun nor clouds, exactly, but something else, which averted the claim on representational acuity even as it was predicated upon it. A commentary on the displacements and disembodiments of contemporary experience, Kilcollin's work resists the seductions of technophilia for its own sake, insisting on the subjectivities her art occasions.



Dwyer Kilcollin  
*Sunny 5pm Frame, 1st Position*, 2014  
silica, glass, calcium carbonate,  
feldspar, dirt, pine needles, resin,  
bronze, hardware  
33 1/2 × 22 1/2 × 4"  
M+B



# M + B

## ARTSCENE™

By Michael Shaw  
December, 2014

December, 2014

17

“The View” is the shared title for both this exhibit by **Dwyer Kilcollin** and its prior incarnation outdoors, on the hillside of a public park in the Montecito Heights area of L.A. Multimedia reliefs are hung on the same chain-link fencing as they were in the park. The images-cum-objects, which are rendered in a complex casting of silica, glass, quartz, calcium carbonate, pine needles and UV-resistant resin, embody elements of the sculptural and the photographic, the latter particularly appropriate to this gallery’s program of progressive photography. The objects’ titles are each given a time, either 10am or 5pm; a weather report, cloudy or sunny; and a ‘position,’ 1st or 2nd. It’s as if the artist took in the respective views, then reached out and grabbed deep hunks of that view to crush into each piece, which for the installation phase were subsequently re-inserted, via the fence, into those landscapes. At the risk of proposing a cliché-like assertion, this could be plein air painting for the digital age (M+B Art, West Hollywood).

Michael Shaw

**Jacolby Satterwhite** is a young artist on the rise: in 2012 he performed at the Contemporary Art Museum Houston as part of the watershed exhibition “Radical Presence: Black Performance in Contemporary Art.” Earlier this year he was featured in the Whitney Biennial (where *New York Times* critic Holland Cotter called him “irrepressible”). “How Lovely is



Jacolby Satterwhite, “En Plein Air: Abduction III,” 2014, C-print in artist’s frame, is currently on view at Ohwow.

Me Being As I Am” is an installation of photographic prints, sculpture and video that simulates the complex nexus of the mind. The relationship between memory and desire comes to the fore with his “En Plein Air” series, for which the artist pulls in equal parts from the visual vocabulary of science fiction, didactic religious painting and *The Sims*. For these digitally rendered works, figures of nude or nearly nude men, cyborgs and animals interact in constellations of planets and stars in shimmering jewel tones that mimic organic nylon and enamel sculpture displayed alongside. The real standout of the installation is Satterwhite’s video work “Reifying Desire 4 Model It.” In this work, space and time dissolve into



Dwyer Kilcollin, “The View,” installation view, 2014, is currently on view at M+B.

# M+B

## The New York Times

### Art Fair Crowd Moves Across the Channel

As Frieze Fair Closes, FIAC in Paris Draws the Art Crowd

By Scott Reyburn  
October 24, 2014

PARIS — On Wednesday, just four days after the Frieze Art Fair closed in London, the 41st edition of the rival Foire Internationale d'Art Contemporain opened to V.I.P.'s in Paris.

Since its debut in 2003, Frieze has gained a reputation as one of Europe's leading fairs dedicated to new art. But in recent years, particularly since returning to the Belle Epoque splendor of the Grand Palais in 2006, the older FIAC has upped its game.

This year's list of 191 exhibitors included a full line-up of international mega-galleries, as well as dozens of younger dealers who introduce the sort of fresh talent that makes wealthy collectors get on planes. FIAC further reinforced its cutting-edge credentials this year by inaugurating (Off)icielle, a satellite fair of 68 emerging galleries, at Les Docks, Cité de la Mode et du Design next to the Gare d'Austerlitz in the east of Paris.

"If you go to fairs two weeks in a row there's a danger of burnout," said the New York art adviser Judith Selkowitz, who chose to attend FIAC this year rather than Frieze. "You see a different crowd in Paris. There are more Belgians and Scandinavians, more people who are really serious about collecting. And there's a certain style in Paris you don't see anywhere else."

One of the key reasons dealers exhibit at FIAC is the possibility of selling work to the French billionaire collectors François Pinault and Mr. Arnault. Both businessmen were given a private view of the fair two hours before the opening. Although the fair's organizers divulged that Mr. Pinault bought more than 30 pieces at FIAC and (Off)icielle, exhibitors were reluctant to disclose which works went to him or Mr. Arnault.

Given that the Louis Vuitton Foundation was being inaugurated with an immersive installation by the Danish artist Olafur Eliasson — who designed Christmas windows for the company's stores in 2006 — Mr. Arnault would surely have been interested in the mesmerizing 2013 Eliasson work,

"The New Planet," featuring a rotating steel and colored-glass lantern, that was shown by the Berlin dealer Neugerriemschneider. This remained reserved during the early hours of the preview at a price revealed by dealers to be 375,000 euros, about \$475,000. Unlike the London fair, which separates new art at Frieze and older, resold works at Frieze Masters, FIAC brings both together under one steel-and-glass roof. But the number of dealers specializing in early and mid-20th-century modernism — the traditional strength of the Paris art scene — has dwindled to less than 10 percent of the exhibitors.

Once the doors opened at 10 a.m., the Grand Palais filled up with a well-to-do crowd that included the New York collector Peter Brant, the London jeweler Laurence Graff, the Swiss media magnate Michael Ringier and the Greek financier Dimitri Mavrommatis, plus hundreds of Parisians simply enjoying a day out.



Courtesy M+B Gallery, Los Angeles

# M+B

FIAC included some older rarities, like an oversized 1971 “matchbook” sculpture titled “Saffa” by the French artist Raymond Hains, which was sold for €200,000 by the Berlin and Paris dealer Max Hetzler.

But, as usual, abstract paintings by “investment grade” living artists remain most in demand.

The New York dealer Van De Weghe, unfazed by blips in the auction market for Gerhard Richter, quickly found a buyer for Mr. Richter’s four-foot-high 1985 “Untitled (S78-1),” priced at \$2.8 million. A much larger 2001 Christopher Wool silkscreen ink-on-linen abstract, also “Untitled,” was among more than a dozen early sales at the booth of the London dealer Simon Lee. That work was priced between \$3 million and \$3.5 million.

FIAC, unlike Frieze, also showcases approachable paintings by more mainstream artists, such as Marc Desgrandchamps of Lyon, France, whose 2014 oil-on-canvas of curtains blowing through an open window, “o.T.,” was sold for €42,000 by Galerie Eigen+Art. That German dealership exhibits at three Art Basel fairs, Frieze London and Frieze New York, as well as FIAC, and Eigen’s director, Gerd Harry Lybke, said he was hoping to exhibit next year at FIAC’s new offshoot fair in Los Angeles, considered by many to be the art world’s current center of creativity.

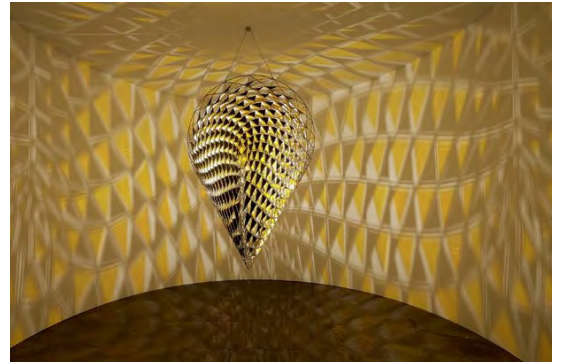
A taste of what might be in store at the event, set to run from March 27 to 29, was provided by a Los Angeles artist at the booth of the Berlin gallerist Isabella Bortolozzi. Wu Tsang’s LED light and Swarovski crystal “dress” sculpture, inspired, he said, by local transgender communities, was being offered in an edition of three, plus one in situ in a mirrored installation. At least one of the editioned pieces, priced at €30,000 to €45,000, sold at the preview.

M+B in Los Angeles was one of the most successful dealers at the previous evening’s packed private view of (Off)icielle, which mostly had lower price points.

Half a dozen of Dwyer Kilcollin’s chair and vase sculptures, made out of solidified sand, sold out, priced from \$3,500 to \$7,000 each. Mr. Pinault was identified by several dealers as the buyer of a “flying carpet,” made from a drone and a Muslim prayer mat, by the Corsican artist Moussa Sarr. It was priced at €40,000 at the booth of the Paris dealers Martine and Thibault de la Châtre.

At the moment, with the supply of new works and of dealers willing to display them seemingly limitless, and the global “1 percent” becoming ever-richer, big-brand contemporary fairs like FIAC, Frieze and Art Basel are a successful business model.

“It’s not like the 1980s,” said Ms. Selkowitz, the New York art adviser. “Now if 10 collectors were to drop out, another 20 would come in. People realize art is status. But if the stock market keeps going down, people will become more cautious about lesser works.”



Danish artist Olafur Eliasson’s 2013 installation “The New Planet,” featuring a rotating steel and colored-glass lantern. On view at FIAC. Courtesy the artist and neugerriemschneider, Berlin.



A 1971 “Saffa” sculpture by Raymond Hains. Credit Galerie Max Hetzler

# M+B

## LE QUOTIDIEN DE L'ART

### La foire (OFF)ICIELLE vue par ses visiteurs, même

Collectionneurs, art advirosos et curateurs ont répondu présent a la foire (OFF)ICIELLE. Recueil d'impressions

Par Cédric Aurelle  
October 24, 2014

C'EST UNE  
« ATMOSPHÈRE  
CHALEUREUSE  
ET CONVIVIALE,  
L'IMPRESSION DE  
SE RETROUVER  
EN FAMILLE »  
(DELPHINE PERRU)

— C'est une « atmosphère chaleureuse et conviviale, l'impression de se retrouver en famille » que Delphine Perru, art consultant parisienne, retient de sa visite d'(OFF)ICIELLE. Elle est ravie d'avoir revu les beaux dessins d'Henry Darger chez J-P Ritsch-Fisch (Strasbourg) provenant d'une collection américaine, ainsi que les architectures d'A.C.M., un sculpteur d'art brut. Parmi ses belles découvertes, figure aussi le solo show de Moussa Sarr chez Martine et Thibault de la Châtre (Paris). Les jeunes curatrices marseillaises Emmanuelle Luciani et Charlotte Cosson (qui assurent notamment la programmation hivernale du MAMO, centre d'art de la Cité Radieuse) ont pour leur part été particulièrement attentives à la proposition de M+B Gallery, de Los Angeles, qui présente notamment Dwyer Kilcollin, un artiste de la côte Ouest qu'elles avaient déjà découvert à l'Armory Show à New York et qu'elles envisagent à présent d'intégrer dans une prochaine exposition. Elles auraient toutefois apprécié de voir davantage de solo shows pour vraiment découvrir le travail d'artistes émergents. Simmy Swinder, art advisor basée à Los Angeles, a quant à elle été impressionnée par la qualité de la fréquentation, le nombre de collectionneurs américains, les « big names » présents le jour du vernissage. Elle a aimé le stand de la galerie romaine Frutta qui présente un duo, la Danoise Ditte Gantriis et le Britannique John Henry Newton. De son côté, le collectionneur Frédéric de Goldschmidt, basé entre Paris et Bruxelles, a noté la bonne humeur, « même si le lieu est un peu triste, mais il n'y a qu'un seul Grand Palais ! » Il a été particulièrement sensible au principe du stand partagé, par exemple entre les galeristes Levy.Delval (Bruxelles) et Anat Egbi (Los Angeles), une formule qui, selon lui, fonctionne bien même sur de petites superficies. Il y a notamment découvert le travail de Margo Wolowiec, dont il aurait aimé pouvoir acquérir une œuvre s'il avait été plus rapide !

(OFF)ICIELLE, jusqu'au 26 octobre, Les docks – Cité de la mode et du design,



C California Style Magazine  
October 2014

**Dwyer Kilcollin**

"I like to play with the idea of foreground and background," says new-kid-on-the-block Dwyer Kilcollin. Her topographical sculptures of crushed rock and resin come to the fore this fall at the Foire International d'Art Contemporain (FIAC) (Officielle show in Paris and a solo exhibition-cum-outdoor installation in East L.A. co-hosted by LAXART and M+B Gallery. After stints at various galleries in her early years and recently graduating with a Master of Fine Arts from the University of Southern California, the Armory-featured artist only seems to be gaining momentum. She's working on a special techie project with augmented reality start-up Daqri. Open her iPhone app and point your cell at an image or billboard, and voila, a sculpture you can see from every angle. "It's like using your screen as a window," she says. [dwyerkilcollin.com](http://dwyerkilcollin.com).

**FOR IMMEDIATE RELEASE**

**CONTACT:** David McAuliffe  
Nowell J. Karten

***TRANSMOGRIFICATION OF THE ORDINARY***

<b><i>Sean Duffy</i></b>	<b><i>Hannah Greely</i></b>	<b><i>Matthias Merkel Hess</i></b>
<b><i>Ben Jackel</i></b>	<b><i>Patrick Jackson</i></b>	<b><i>Dwyer Kilcollin</i></b>
<b><i>Joseph Kohnke</i></b>	<b><i>Olga Koumoundouros</i></b>	<b><i>Dana Maiden</i></b>
<b><i>Kristen Morgin</i></b>	<b><i>Rory McAuliffe</i></b>	<b><i>Kaz Oshiro</i></b>
<b><i>Joel Otterson</i></b>	<b><i>Anthony Pearson</i></b>	<b><i>Yuval Pudik</i></b>
<b><i>Ross Rudel</i></b>	<b><i>George Stoll</i></b>	<b><i>Emily Sudd</i></b>



Joseph Kohnke, *Out of Touch*, 2013

The exhibition will be on view Saturday, September 13<sup>th</sup> through November 1<sup>st</sup>, 2014.

A public reception will be held on Saturday, September 13<sup>th</sup>, 6-8 PM.

**ANGLES**GALLERY

Angles Gallery is very pleased to present *Transmogrification of the Ordinary*. The exhibition will be on view from Saturday, September 13<sup>th</sup> through November 1<sup>st</sup> with a public reception on Saturday, September 13<sup>th</sup>, 6-8 PM.



Sean Duffy, *untitled (yellow)*, 2010

This group exhibition will address representations of the domestic object in fine art, including issues of still life, consumerism, gender, and identity. Exploring destabilization and the transformative shifts in cultural and aesthetic value that elevate the ordinary to art, the exhibition examines how everyday objects can be lifted from the mundane.

Angles Gallery is located at 2754 S. La Cienega Blvd, Los Angeles, CA. The gallery is open Tuesday through Saturday, from 10 AM to 6 PM.



# WALL STREET JOURNAL

## Carter Cleveland Says Art in the Future Will Be for Everyone

The Artsy Founder Writes That the Internet Holds the Promise of a World Where Art Is as Ubiquitous as Music Is Today

By Carter Cleveland  
July 7, 2014

Before talking about the future of art, I'd like to draw your attention to the past, to another form of human expression: music.

Pre-20th century, the music world in the West resembled the art world today. If you listened to professional music, were informed about the genre and attended performances, you were part of an elite class.

Today, it's hard to imagine a world where listening to music has anything to do with class. Not everyone can afford front-row seats to a Justin Timberlake concert, but everyone knows his music. You can ask anyone on the street about their favorite band and watch their eyes light up. In contrast, try asking someone on the street about their favorite artist and rarely will you find a similarly enthusiastic response. (If this thought experiment doesn't make sense, you probably live in New York or London—two cities that together account for over 60% of the global art market.)

So why has music succeeded in transcending class hierarchies while art has not? Pessimists would say that fundamentally there is a finite universe of people interested in art, or that you must experience art in person to acquire a passion for it. But these same arguments were made about music and attending live performances over 100 years ago.

No, a love for art is not genetically predestined. Like music, passion for art is nourished from a young age via exposure and education. But while the record player and the radio drove music's exposure beyond class boundaries, those technologies were incompatible with art.

The good news is that the Internet provides a medium for both music and art to reach anyone with an Internet connection—and therefore holds the promise of a future where art is as ubiquitous a part of culture as music is today.

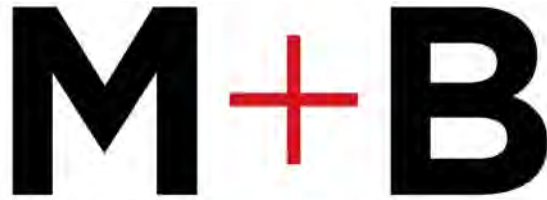
Given that, here are six predictions about the future of art:

**1. The art of tomorrow will be the technology of today.** Going back to charcoal on a cave wall, artistic mediums always began as functional technologies. Consider the daguerreotype, once an affordable alternative to commission paintings, now a fine-art medium beloved by Chuck Close. As we become increasingly comfortable with new technologies, they will transition to future modes of self-expression. Contemporary examples include Jon Rafman's Google Street View art, Dwyer Kilcollin's sculptures made using 3-D printers, and Katsu creating abstract paintings with spray-paint-carrying drones. And just imagine the kind of artistic experiences made possible by new virtual-reality technologies.

**2. An "upper-middle-brow" of art will emerge.** Literary critic William Deresiewicz used the phrase "upper middle brow" to describe cultural content that has widespread appeal and stands on its own critical merit. Television has seen the emerging dominance of upper-middle-brow shows like "House of Cards." In film, Pixar has managed to engage high-, middle- and even lowbrow audiences simultaneously. And Shakespeare accomplished the same in theater. Today art is rarely appreciated for appealing outside of a small world of tastemakers—although examples like Banksy and Christian Marclay (particularly his film "The Clock") come to mind. But in the future, a larger and more diverse audience of art lovers will celebrate artists that achieve trans-brow appeal.

**3. The art market will expand massively.** The global art market is about \$66 billion annually, but for every one household that collects art there are 37 with the same average income who don't. If art becomes a ubiquitous part of culture, collecting could become normal behavior for households with disposable income, just like buying luxury fashion and jewelry. At Artsy we are seeing this phenomenon firsthand among new collectors in Silicon Valley, a market we have early visibility into given our tech-startup roots.





**4. There will be many more galleries.** Some 71% of collectors and 88% of dealers regularly buy and sell art via digital image (sight unseen), and on Artsy we see an average distance between buyer and seller of over 2,000 miles. Additionally, as of 2012, art fairs now account for 36% of all dealer sales. Art fairs and online platforms give galleries global reach without the costs of multiple physical locations. This ability to reduce costs will see a corresponding increase in galleries able to serve the rapidly growing art market.

**5. New artists will be discovered faster, and location won't matter (as much).** SoundCloud Chief Executive (and Artsy investor) Alex Ljung recently pointed me to the phenomenon of Lorde, a 17-year-old from New Zealand, who hit No. 1 on Billboard's Hot 100 less than a year after releasing her first extended play (EP) on SoundCloud. Online music platforms are making these kinds of discoveries increasingly frequent; and online art platforms will similarly unearth more talented artists regardless of location or how connected they are into the art world's existing power structures.

**6. Education today will ensure the longevity of art in the future.** For the majority of the 20th century, contemporary classical music flourished. Then, an elitist outlook that saw no value in educating new audiences began to dominate the genre. While rooted in the values of artistic integrity, this elitist stance was falsely premised on the idea that connoisseurs are born, not made.

Ultimately, ignoring future audiences proved lethal for contemporary classical music, which has now become largely an academic pursuit with the biggest names barely able to fill the orchestra sections of concert halls.

Why won't the fate of contemporary classical music befall contemporary art? Because unlike the contemporary music establishment, the art world is educating new audiences via the Internet. Museums, foundations and galleries increasingly publish artworks online and—critically—supply contextual material for self-education (the same reason Artsy created the Art Genome Project, which provides art-historical context and allows users to discover related artists).

As with music, a passion for art is made, not born. By educating young audiences today, we are avoiding contemporary classical music's fate and ensuring that future generations have the opportunity to become art lovers, collectors, patrons and connoisseurs.

# M + B

## ArtBlitz Los Angeles

### CONVERSATION | CLARESSINKA ANDERSON

April 7, 2014

By Pauli Ochi

I spent a lovely afternoon visiting Claressinka Anderson, founder of Marine Projects, at her home/ gallery. Known for the salons she hosts in her intimate space Claressinka has successfully reinterpreted the concept of the salon for a contemporary audience. Brining home (pun intended) the idea of what it is like to really live with art the format is surprisingly refreshing. The large-scale Noah Davis painting that hangs in the living room feels all the more powerful in the context of a home versus a white-walled gallery. Read the interview below and be sure to make an appointment to visit the space.

#### Tell us about your background. How did you get into contemporary art?

I have been drawn to art since I was a child. I grew up in London, so I was lucky to have incredible resources. My parents would take me to all the museums and I've been told that I was always drawn to all the "weird" stuff. I remember being obsessed with Picasso when I was 6 years old and I used to draw his weeping women! I still have one of those drawings. My parents have it framed in their house. I also remember being fascinated by the sanctity of museum spaces. They inspired me – I wanted to be in and around art. I've been curating shows since I was in high school. I was also heavily interested in photography and studied it in college, along with art history. The relationships between things – both visually and conceptually – whether through art or writing are a life long passion. It really is no wonder that I love to curate exhibitions.

#### Why LA?

I ended up in LA on somewhat of a whim. I was moving back to London after a few years of living in New Zealand. I stopped off in LA to see some friends from college and after a week, I decided to rent an apartment. I think I was drawn to LA the way most outsiders are. It is a mythic place. I just immediately got the sense that there was a certain freedom here and that attracted me. London is so much more entrenched in ways of being, of living, of history. I wanted to be somewhere new and I felt like I could do something here. It was a gut instinct.

#### How did Marine Contemporary originally come about?

Marine Contemporary grew out of Marine Art Salon. It was a natural progression. I felt the time was right to expand into a more traditional space. I wanted to represent artists more formally and I felt that at the time Venice was the right location. We had a nice little community. But that was in 2011 and a lot has changed. L & M closed and everyone else migrated East and I no longer felt it was a good location for a gallery.



# M + B



L to R: Alison O'Daniel, Dwyer Kilcollin

Dwyer Kilcollin, 1280 Sanderg

**You recently closed your gallery space on Abbot Kinney to move the gallery in a new direction. What were your motivations behind that decision?**

Well, aside from no longer feeling Venice was the right location, I wanted to move towards a more flexible model for engaging with contemporary art. I wanted to capitalize on what had been a successful model for me – the salons I have been holding since 2009 in my home – with an expanded vision that encompasses the values of a more traditional gallery. I'm moving forward with a new model. One that I feel encourages artistic innovation and collaboration and creates a tailored experience for developing, viewing and collecting contemporary works.

**Tell us about the gallery in its new format.**

The new format is based on adaptability. Whereas before I did predominantly solo exhibitions at the gallery and group exhibitions, talks, performances etc.. at the salon, I will now focus on intimate viewings in the domestic setting, salon-style group exhibitions, and wide ranging solo-presentations. I also want to be more about and in the community in some ways. I was so tied to the gallery space physically, that it did not allow me to really be involved in the way that I would like. I'm interested in mobile exhibitions and collaborations with other spaces. I have always been most passionate about inspiring young collectors to start collections. That mission works best for me in the format of showing work in the domestic arena and also being able to advise without being tied to a specific roster and schedule.

**Favorite parts of installing the current Salon show?**

I honestly loved all of it. It's such a strong group of artists and they all worked so hard to produce the work. Alison O'Daniel's site specific installation took an entire day to install and it looks incredible in this slightly odd space, a raised enclave above the front entrance of the house. It's a dynamic space and her lyrical sculptures do very well there. Fay Ray made one of her "sculpture a day" works on site while installing, which was a treat to witness. This show also has a very special component – The FriendsWithYou installation in the bedroom. They created an all immersive healing experience and seeing the small bedroom in my house transform into this magical space was really inspiring. It reminded me what was so special about the salon. There is just an intimacy that one cannot experience in a gallery. We all sit around on the sofa together, we look at books, we talk, we eat, we even cook! It was never that comfortable at the gallery. The salon is truly a space about living with art. That is what I have wanted to do since I was a child, so it is continually inspiring

# M+B

## THE ARMORY SHOW 2014 Dwyer Kilcollin

March 6 – 9, 2014  
Pier 94 Booth 788



Dwyer Kilcollin's practice lies at the intersection of physical and virtual space, navigating the territory between form and image. For The Armory Show, Kilcollin's new wall sculptures employ a heightfield algorithm to translate a two-dimensional image into an emerging relief sculpture. Working from a mold, Kilcollin meticulously casts a formulation of crushed minerals and stone, effectively patterning the image-shape. The resulting works hover between representation and abstraction, leaving the viewer compelled between experiencing the pictorial space of the image and the physicality of the sculpture.

In the *Taliesin* series, Kilcollin transforms an image of Frank Lloyd Wright's home into an object. Through the process, the entirety of the room is mapped and all of the objects and surfaces of the interior space are amalgamated into one form with distinct use of color—achieved through material shifts—forcing a specific experience of the interior. The resulting relief sculpture merges the image of the room with the physical experience of being inside the room.

With the *Backpack* series, Kilcollin creates a tension between the sculptural representation of an object and the mind's eye venturing into the frame of an image. The viewer is drawn in to look through window blinds, tree branches or other framing devices, while the physicality of the wall sculpture expands back outwards.

Kilcollin's practice investigates the emergence of meaning from form, while at the same time the conflation of form and image. In these works, the object portrays the image while the image itself becomes the object. The resulting work is as much an abstract object as it is a porthole into perspectival space.

Dwyer Kilcollin (b. 1983, Chicago) received her BFA from Washington University in St. Louis (2006) and her MFA from the University of Southern California (2013). Upcoming exhibitions include a solo show at the Reilly Gallery at Providence College, along with inclusion in Marine Projects' *Salon No. 12*. Other recent group exhibitions include shows in Los Angeles, New York and Tokyo at Perry Rubenstein Gallery, Von Lintel Gallery, Pepin Moore, Charlie James Gallery, Machine Projects and Favorite Goods. Dwyer Kilcollin lives and works in Los Angeles.

# M+B

**EYESTOWARDS** *the DOVE*   
*contemporary art & culture*

## TOP PICKS: The Armory Show, NY, 2014

March 9, 2014

by Katy Diamond Hamer

This year The Armory Show is back in New York with 203 galleries from all over the globe. From those, 145 are in the Contemporary section of Pier 94. Divided into three specific areas, Pier 94 presents galleries who were placed in the main section, Armory Focus which in 2014 is China, and a new section called Armory Presents with galleries less than ten years old. This year the expansive interior architecture was designed by BSC Architecture (Bade Stageberg Cox) and once again selected galleries, many who return year after year, showcase the work from their program in predetermined rectangular booths. While the physical parameters are the same, each booth is quite different and the goal is to attract collectors either seasoned or burgeoning to acquire work. The level of the Armory is high and the playing field varied, however many of the artists and galleries already have regular collectors. While I'm sure some art is sold during early, private viewings, for most involved the venture is still work and the sale can sometimes be a hard one.

Walking through the Armory, many artists were overheard grunting and complaining that it was "the worst" and "boring". However, I beg to differ because while not necessarily ground-breaking or shocking, this was the first Armory in years where I can say that there was a lot of art that I could easily live with. Lest we forget that is the point. While some large-scale installation and sculpture was present, the majority of the artwork was in the realm of painting and photography; plug and play. Nothing appeared particularly offensive or overtly charged and maybe that's ok, since it is in fact an art fair.

As always I've put together my TOP TEN PICKS, documented by photographs below. In some cases both gallery and their prospective artists were new to me, such as October Gallery in London, M + B, Los Angeles and Galerie Forsblom. A nice surprise is the large-scale installation by current Whitney Biennial curator Michelle Grabner showing with James Cohan Gallery, uniting the two very different exhibitions and venues, one being commercial the other a timely survey. As always, The Armory Show is a blast, bringing together eager buyers, sweat gleamed gallerists and art appreciators all walking at a slowed pace unlike the busy sidewalks of Manhattan, just a few avenues away.



M+B Gallery, Los Angeles, Armory Presents  
Dwyer Kilcollin, Various works, 2014 all silica, glass, feldspar, granite,  
urethane, bronze hardware, signed verso, Unique  
The Armory Show, New York, 2014, Pier 94

# M+B

*the*  
**WILD**

## THE BEST OF THE ARMORY ART SHOW

March 7, 2014

By Kate Messinger



M+B Gallery: Dwyer Kilcollin, Backpack, palm, se jette

The New York Armory art show is the nucleus of the art fair organism, crawling with pretty little art parasites ready to take over the art world from the inside out. We went into the danger zone to see the new work at its gestation phase, gaining power with every passing European in a bow tie and gallery gal with a dying iPad. If you chose to sit this one out, we don't blame you, we got the inside look at the best of the fair without you having to risk your health (or your sanity).

# M+B

**COMPLEX**ART+DESIGN

## 50 Must-See Pieces at the Armory Show 2014

March 6, 2014



Dwyer Kilcollin, *Backpack, Lorrain* (2014)

Gallery: M+B (788)

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## Art Matters | At the Independent Art Fair, Thinking Outside the White Box

March 7, 2014  
By Ann Binlot

When Elizabeth Dee and Darren Flook founded the Independent Art Fair in 2010, the art landscape in New York was a different place. Frieze had yet to enter the American market, and the vast Armory Show dominated the fair scene. “There was really a need for something more than the model that was imposed on us,” says the fair’s director, Laura Mitterrand.

Now in its fifth year at the Chelsea building that formerly housed the Dia Center for the Arts, the Independent continues to satiate the appetites of art enthusiasts who are hungry for the new and cutting-edge. Unlike the typical fair models, exhibitors at the fair are selected through referrals instead of through an application process. The fair also refrains from having similar-size, cookie-cutter booths. For this year’s layout, two young architects, Andrew Feuerstein and Bret Quagliara, conceptualized a series of tangram-inspired walls that can be customized according to each exhibitor’s needs. “The layout is dictated not by the space itself, it’s dictated by the galleries and what they’re going to be showing,” Mitterrand says.

The fair is also relatively small in size, with just 56 exhibitors spread out over four floors, as opposed to more than 200 at the Armory Show, creating for a more intimate setting conducive to collaboration and connecting.

Several of the galleries showing decided to eschew the typical fair exhibit model altogether. The Lower East Side gallery Untitled opted to show not one, but 12 artists — thanks to Brad Troemel, who opted to have 11 rotating solo presentations by artists including Dwyer Kilcollin, Hannah Levy and James Clarkson follow his bitcoin-incorporated artworks. Each artist will exhibit for two-hour increments. Lauren Christiansen, director at Untitled, says that it’s about “adding a foil to the actual platform of the fair, just making it more an opportunity for a project and less about being a standard art fair booth.”

London’s Modern Art gallery decided to join forces with New York’s Maccarone and exhibit the tambourine sculptures of an artist they both represent, Paul Lee. Berlin’s Galerie Mehdi Chouakri went for a site-specific intervention with dots by Austrian artist Gerwald Rockenschaub that are sprinkled through the doors and staircase of the building. “It’s like a very playful way of dealing with a space,” says Mehdi Chouakri, the owner. New York-based Ramiken Crucible had a curiously bizarre sculpture of aspic by Andra Ursuta. Karma, a New York-based publisher of art editions, had a display of works by Amy O’Neill that show prizes won from children’s carnival games. Köln’s Galerie Susanne Zander opted to show unknown outsider artists. “This is one of the very few fairs where you can do such a project and people will understand what you want to say,” Susanne Zander says. McCaffrey Fine Art went the revival route, showcasing Richard Nonas, an artist whose work appeared in the 1977 Documenta show. Sprüth Magers, which has spaces in Berlin and London, presented a performance piece by John Bock in which an actress chain-sawed a wooden sculpture of a man; the dismantled parts will be packed in suitcases and sold off.

The model for Independent has been so successful that its organizers plan to host another edition during the November auction season. “I hope that people come to the fair wanting to see a gallery in particular, because they know it, because they’ve been involved in that gallery’s program before, and come out having made connections with multiple other galleries,” Mitterrand says.

The Independent runs through March 9 at 548 West 22nd Street, New York; [independentnewyork.com](http://independentnewyork.com).

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## LVL3

### Artist of the Week: Dwyer Kilcollin

March 4, 2013



#### **What materials do you use in your work and what is your process like?**

My work isn't grounded in a specific set of materials, although it is grounded in a materials and methods kind of mentality. Right now I'm working in pigmented plaster- I'm creating these composite structures made up of different volumes of colored plaster, all cast together into a single solid piece. Then I carve into the composite piece, revealing new forms that offer some conflict with the colored substrate. I've also been working on a collation of virtual relief sculptures made for the iPhone. In these works I've used a computer software, Maya, to create the initial forms. I have a collaborator, Andreas Kratky, and who I've been working with to develop the forms for iPhone.

#### **How has your work developed within the past year?**

I guess my work has really pushed its way into material and color in the past year. A year ago my studio was ascetically clean.. and, totally devoid of color. Most of my works were virtual at that point in time- I'd recently completed *The Reveal* and *10 Forms*. Since then I've launched into this really visceral investigation of material which is all about carving and grasping with matter in a more physical way. And the color. My studio now is filled with shards of colored plaster dust, tools.. and all of these sculptures. Which are large, heavy, and saturated.

#### **How did your interest in art begin?**

I'm not sure if my interest in art began so much as it has simply always been a part of my involvement with the world. But I suppose I could cite my interest as having begun as an infant ... you know the stage that all babies go through where they want to put everything in their mouths in order to understand what they are? It's a kind of formal investigation of shape that they conduct in this really intuitive way. At this stage in development babies haven't acquired language yet, so this sensory/material exploration is their primary mode of acquiring information.. and it seems to actually give them a greater understanding of the world at large. I imagine my interest in art might have begun like that.

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## What are some recent, upcoming or current projects you are working on?

My thesis show at USC!

## How has living in LA affected your art practice?

I think living winter-free is probably the one thing that's affected my practice the most. When I lived in colder climates this feeling of dread would inevitably enter my life in late fall.. the effect of seasons started to dictate my work. My practice was more installation based, dealing with issues of habitat, environment, and sustenance. And then, \*poof!\* all of that seemed to lift when I moved here. I rebuilt my practice, which, at the moment looks more at the nature of object hood, in one way or another.

## What's your favorite thing about LA?

L.A. is great. It's a fabulous place to work as an artist. It's not as cost-prohibitive to set up a studio here as it is in other metropolitan areas. And I don't know of any other cities where you can live amidst everything and still be on a sunny hillside, which is fantastic. Plus there are oceans, and mountains, and forests, and deserts...

## If you could go anywhere in the world where would you go and why?

It is funny to answer this, now that I've described my relationship to climate ... but I've always wanted to cross the Bering Straight. I imagine this trip would be this profound trans-continental reverse migration... a trip to ponder limits—the borders between continents, the boundary line of time, the northern extremity of civilization. A voyage in this place that's only really visited in extreme circumstances. I wonder what those circumstances were that got people trudging so far north to cross over to our continent so many thousands of years ago in the first place.

## Any current or upcoming shows we should know about?

Yes! My thesis show at the USC Roski School of Fine Arts is up April 24th-27th, the opening reception is Friday the 26th. I also have a show of video works in January of 2014 at Providence College, RI.

Dwyer Kilcollin was born in Chicago and currently lives and works in L.A. She is an MFA candidate at the USC Roski School of Fine Art, where her thesis exhibition will open April 26th.



# M+B

## SculptureCenter

### DWYER KILCOLLIN

March 2013



Dwyer Kilcollin, *Kathy*, 2011 (left) and *Liken New Appearance*, 2011 (right). Hydrocal with enamel. 13 x 6 x 4"; 13 x 6.5 x 4"  
Courtesy the artist. Courtesy the artist.

Dwyer Kilcollin works both physical and virtual media to create sculptures that investigate the capacity for volume and surface to contain or reveal meaning. Her works utilize mundane forms from the contemporary landscape of consumerism, resulting in sculpture that is both sobering and absurd. A native of Chicago, Kilcollin currently resides in Los Angeles where she is an MFA candidate at the USC Roski School of Fine Art. Her thesis exhibition opens at USC on April 25, 2013.

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Dwyer Kilcollin, Wholesome, 2012. C-print with plastic cap. 9.5 x 3.25 x 3.25"  
Courtesy the artist.

*Founded by artists in 1928, SculptureCenter is a not-for-profit arts institution located in Long Island City, NY. We commission new work and present exhibits by emerging and established artists from New York and around the world. Our Tumblr site focuses on emerging artists and work that offers new ways of considering sculpture, or furthers the understanding of the discipline and how it can intersect with other mediums. Content is selected by SculptureCenter's curatorial staff and guest curators.*

*visit [www.sculpture-center.org](http://www.sculpture-center.org)*