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MATTHEW ROSENQUIST & ROB THOM
Somewhere Else, Right Here

April 11 – May 10, 2025

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MATTHEW ROSENQUIST & ROB THOM

Somewhere Else, Right Here

M+B is pleased to present *Somewhere Else, Right Here*, a two-person exhibition of new works by Matthew Rosenquist and Rob Thom. This is Rosenquist's first solo show with the gallery and Thom's third solo show. The exhibition opens on Friday, April 11 with an opening reception at the gallery from 6 to 9 pm.

In their two-person show, Matthew Rosenquist and Rob Thom present parallel visions of personhood and place shaped by the idiosyncrasies of Los Angeles, each artist forging a mythic narrative out of the everyday. Rosenquist's carved wooden Angelenos and Thom's hallucinogenic topographies form a surreal duet, refracting the city through lenses both intimate and fantastical.

Matthew Rosenquist's sculptures take shape through a labor-intensive process that begins with brutal slabs of wood and ends with vivid, full-scale figures rendered in pigment and gesture. Carved with chainsaws, band saws, rasps, and chisels, then painted with a painter's eye for nuance, these works embody the physicality of their making—brutal, expressive, and oddly tender. Rosenquist merges backgrounds in woodworking and painting to create life-size and larger-than-life wooden figures that capture a slice of Los Angeles life with a folkloric tilt. These hand-carved characters—be they holding Big Gulps, cradling pickles, or simply standing in their underpants—aren't caricatures so much as concentrated observations. He neither satirizes nor sentimentalizes; instead, he treats his subjects with the odd grace of myth, rendering them with candy-colored paint and expressive gouges that give them a strange, devotional presence. As an artist consciously attuned to a suburbanized vernacular street culture circulating through L.A. and beyond, Rosenquist conveys rare insight into the self-conscious construction of identity and attitude. His sculptures explore not just how people present themselves, but how they are positioned—socially, spatially, and emotionally—within the broader terrain of city life.

Rob Thom's paintings veer away from traditional landscape, instead embracing an exuberant mode of world-building. These works are infused with a longing—for light, for place, for a version of California that might no longer exist. Though based on sketches drawn from Los Angeles imagery, the glowing, punchy greens come from deep within Thom's current environment in Seattle. These dreamlike terrains, which stack architecture, foliage, and fantasy into densely packed hillsides, are equal parts Hollywood Hills, Malibu, and memory. These works function as "dream neighborhoods"—an imagined best-of-both-worlds vision where the golden light of California meets the saturated lushness of the Pacific Northwest. They pulse with a desire not just for place, but for feeling: for warmth, hope, and aesthetic abundance. Painted less with intuitive nostalgia, they draw from a broad visual language that includes P.C. Carl David Friedrich, Thomas Hart Benton and Wayne Thiebaud, and the chaotic, rising compositions of Thom's earlier wrestling and sports paintings. Yet despite their playful, frenetic energy, the works carry a quietly restorative tone. Thom's invented geographies offer a bright, reborn version of a place he still longs for.

Together, Rosenquist and Thom create a hyperreal Los Angeles—a city not strictly mapped but intuited, inhabited not just by people but by the psychic weight of aspiration, eccentricity, and reinvention. Their works are united by a deep curiosity about identity and environment, and a shared refusal to tidy up the messiness of either. In this way, the show becomes less about L.A. itself and more about how we try to make sense of the worlds we build and the people we become within them.



MATTHEW ROSENQUIST

Matthew Rosenquist's wood carved sculptures draw from the rich visual language of contemporary Los Angeles street culture. Rosenquist's artistic process begins with preliminary sketches and photographs of his subjects, before sculpting the figures from rough-hewn wooden blocks. His thin application of paint and partial exposure of the wooden surface exemplifies the fragile nature of the social facade and the raw interiorities that lie immediately beneath. In this selection of work, he looks specifically at the diverse expressions of masculinity: a clean-cut cop shielded by a pair of hyper-reflective sunglasses; the hunky, commercial icon of the Bounty paper towel man; the parodic vision of a man-turned-fountain as he drinks from a beer can while urinating. In response to Los Angeles' social landscape and its insatiable eagerness to perform for any willing audience, Rosenquist introduces a subversive perspective that exposes and finds humor in the strange and inexplicable ways we behave based on our own positions in society.

Matthew Rosenquist (b. 1972, Baltimore, MD) received his BA in Fine Art from George Washington University in Washington, DC and received his MFA in Painting from Savannah College of Art and Design in Savannah, GA. He has had solo shows most recently at Gross Gallery in Los Angeles in 2024, Felix Art Fair Los Angeles, CA in 2024 Scooters For Peace in Tokyo, Japan in 2024, Smoke The Moon in Santa Fe, NM in 2021, Pacific Design Center in West Hollywood, CA in 2021, Vita Art Center in Ventura, CA in 2019, The Lodge in Los Angeles, CA in 2016 and 2018 and The Lux Art Institute in Encinitas, CA in 2017. His work was also featured in *Drop-in*, curated by Pat Phillips at M+B, Los Angeles, CA in 2023. He has work in collections throughout the United States. Matthew currently lives and works in Los Angeles, CA.



Matthew Rosenquist

Cat Lady, 2025

wood and acrylic paint

48 x 19 x 16 inches (121.9 x 48.3 x 40.6 cm)



Cheer, 2025
(alternate view)

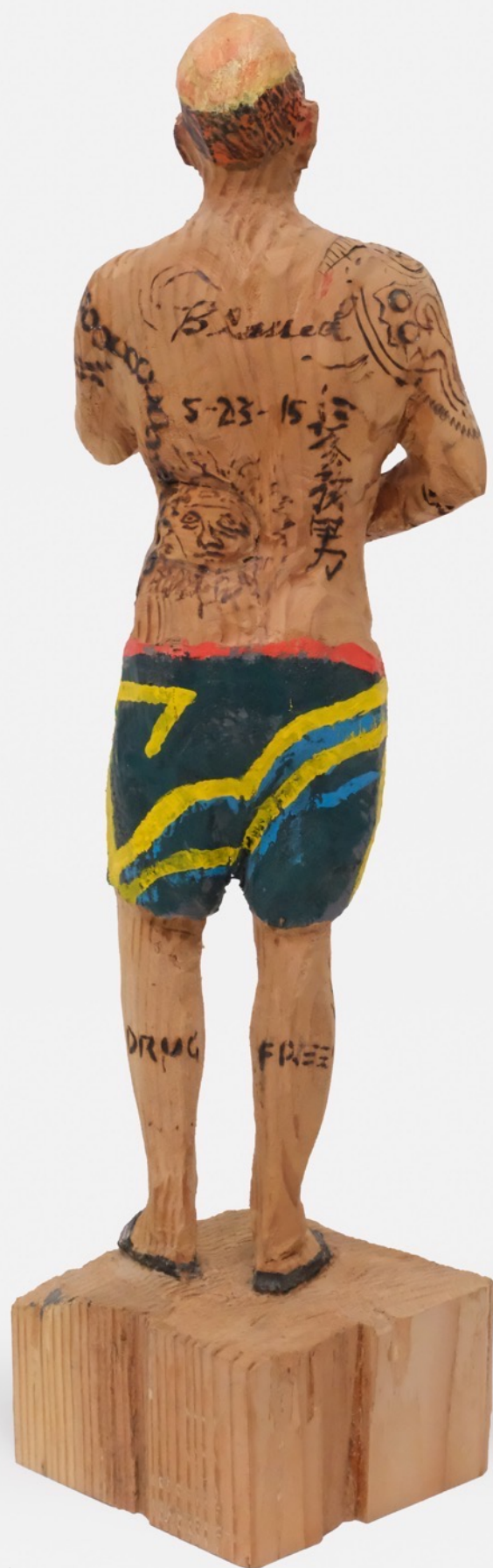


Matthew Rosenquist

Gym Bro, 2025

wood and acrylic paint

21 1/2 x 5 1/2 x 5 1/2 inches (54.6 x 14 x 14 cm)



Gym Bro, 2025
(alternate view)





Matthew Rosenquist

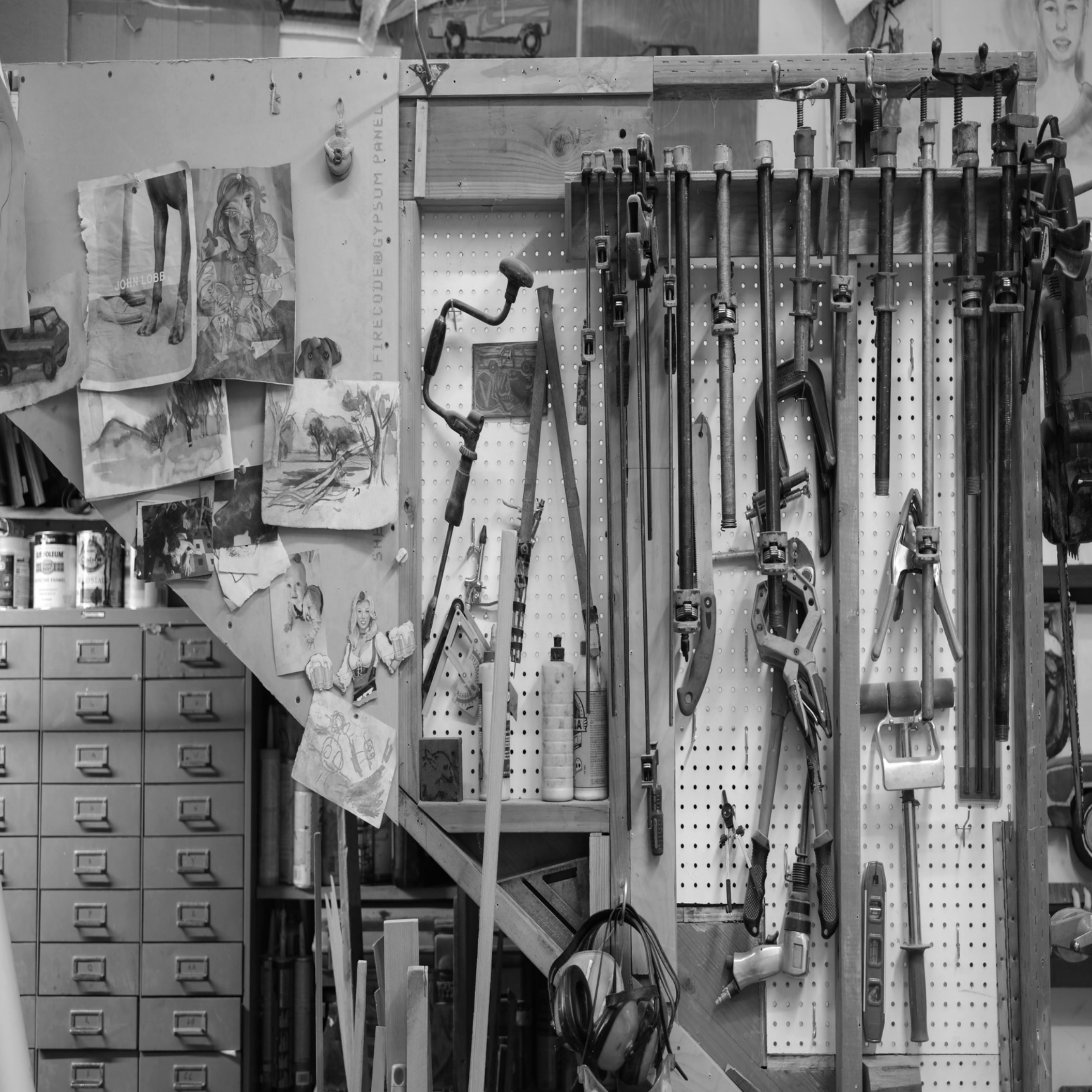
Walkin', 2025

wood and acrylic paint

19 1/2 x 10 x 8 inches (49.5 x 25.4 x 20.3 cm)



Walkin', 2025
(alternate view)



JOHN LOBB

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DENOTES
6FT (72 INCHES)

Matthew Rosenquist

Mickey, 2025

wood and acrylic paint

81 x 22 x 23 inches (205.7 x 55.9 x 58.4 cm)



Mickey, 2025
(detail)

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DENOTES
6FT (72 INCHES)



Matthew Rosenquist
Poolside Kim, 2025
wood and acrylic paint
74 x 19 x 16 inches (188 x 48.3 x 40.6 cm)



Poolside Kim, 2025
(detail)



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DENOTES
6FT (72 INCHES)

Matthew Rosenquist

Big Gulp (Study for Fountain), 2025 wood
and acrylic paint

96 x 26 x 17 inches (243.8 x 66 x 43.2 cm)



Big Gulp (Study for Fountain), 2025
(detail)

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DENOTES
6FT (72 INCHES)

Matthew Rosenquist
Pickles, 2025
wood and acrylic paint
96 x 18 1/2 x 19 inches (243.8 x 47 x 48.3 cm)



Pickles, 2025
(detail)

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Matthew Rosenquist

Ice Cream Levine, 2025

wood and acrylic paint and steel

61 x 17 1/2 x 15 inches (154.9 x 44.5 x 38.1 cm)



Ice Cream Levine, 2025
(detail)





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Matthew Rosenquist

Cheer, 2025

wood and acrylic paint

50 x 12 x 12 inches (127 x 30.5 x 30.5 cm)



Cheer, 2025
(detail)



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Matthew Rosenquist

Blue Dress, 2025

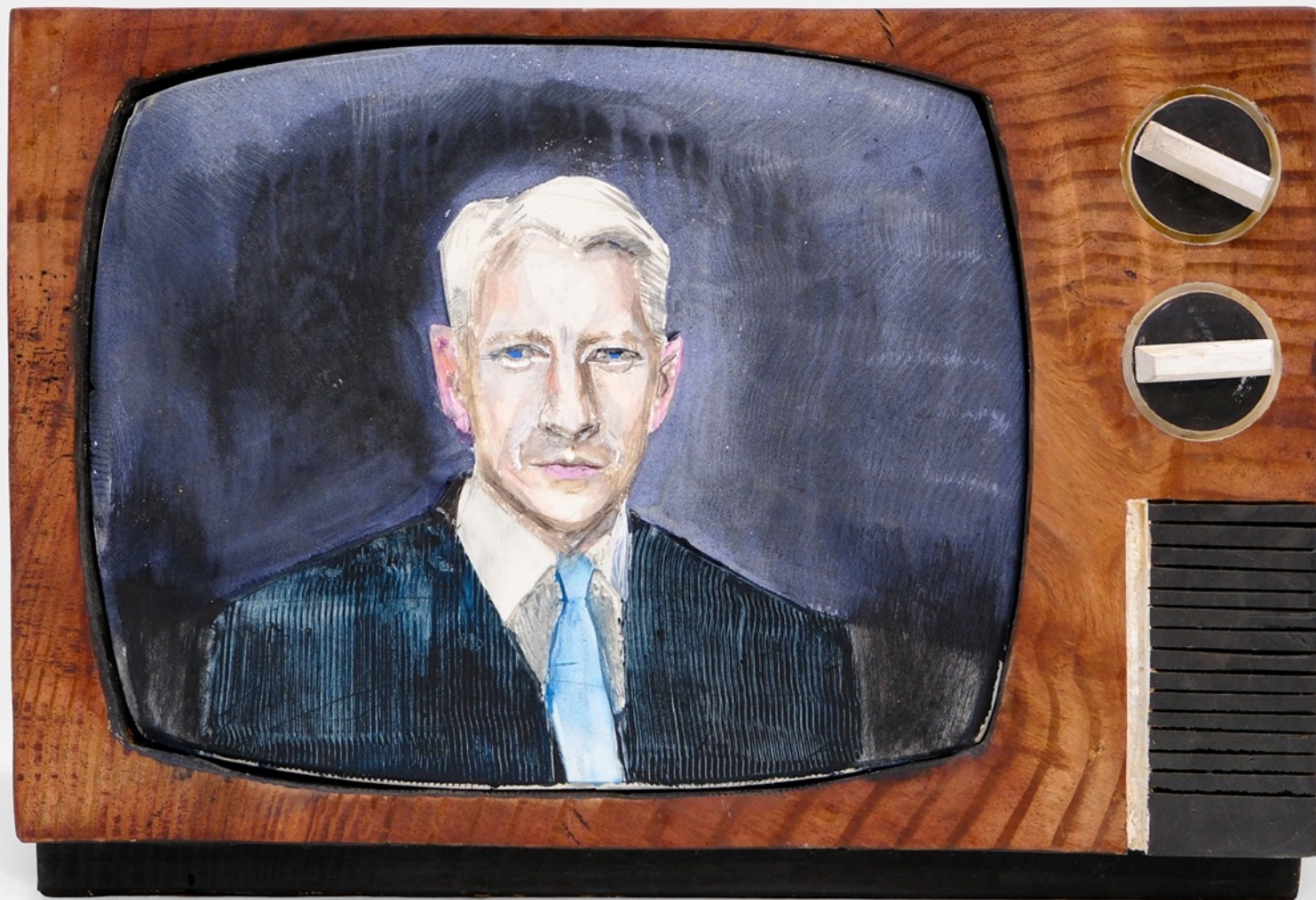
wood and acrylic paint

48 x 22 x 15 inches (121.9 x 55.9 x 38.1 cm)



Blue Dress, 2025
(detail)





Matthew Rosenquist

News TV, 2025

wood and acrylic paint and Sintra

12 1/2 x 18 x 6 inches (31.8 x 45.7 x 15.2 cm)



News TV, 2025
(alternate view)



Matthew Rosenquist
Self Portrait TV, 2025
wood and acrylic paint
9 x 12 1/2 x 10 inches (22.9 x 31.8 x 25.4 cm)



Self Portrait TV, 2025
(alternate view)

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DENOTES
6FT (72 INCHES)



Matthew Rosenquist

Joanna, 2025

wood and acrylic paint

72 x 46 x 10 1/2 inches (182.9 x 116.8 x 26.7 cm)



Joanna, 2025
(detail)

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DENOTES
6FT (72 INCHES)

Matthew Rosenquist

TXT, 2025

wood and acrylic paint

81 x 18 x 24 inches (205.7 x 45.7 x 61 cm)



TXT, 2025
(detail)