

THE SALON

AT
THE WING
SF



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**CURATED BY LOLITA CROS
115 SANSOME STREET, SAN FRANCISCO, CA**



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The Salon at The Wing is a permanent exhibition with rotating artwork by female artists displayed all throughout the spaces.

Despite their undeniable influence, women in the arts have long faced the same exclusion and marginalization as they have in other industries. The works in *The Salon* at The Wing stand as a statement to the power and creative force of these women. Curated by consultant and member Lolita Cros, the show includes over 35 pieces by 13 female artists. Similar to the warmth of a collector's home, the viewer is privy to the unique experience of seeing fashion photographers and painters displayed alongside sculptors and illustrators. Bringing established and up-and-coming artists together, Cros assembled the works to interact with each other, outside of the traditional hierarchy of the art world. The show captures a dialogue between women of varying ages, identities, and nationalities—reflecting the heterogeneity of The Wing's mission and members. Breaking down the barrier between the art world and the everyday, *The Salon* creates a space for members and guests to engage with important personal, political, and societal issues through the lens of art.

Marcela Pardo Ariza

B. 1991
BOGOTÁ, COLOMBIA

Marcela Pardo Ariza explores the relationship of representation, kinship and queerness through constructed photographs, color sets and installations. Through staging varied subjects and anthropomorphic objects, Ariza deploys sets as a resource to the possibility of (re)building a story, using them as tools to visualize potential yet attainable narratives fundamental to envisioning present and future prospects.

Ariza's work illustrates her commitment to celebrating the erroneous, navigating intergenerational connection and questioning arbitrary paradigms while playing with the rigidity that is often present in the photographic medium. Ariza embraces the flattening of space that occurs in photography to convert the set-like exhibition space into a second stage where the elements reappear and morph. The final photographs exist beyond conventional frames, expanding to riff off the straightforwardness of the single traditional still image, thus further queering this work in legacy and practice.

Ariza is the recipient of the Tosa Studio Award and a Murphy & Cadogan Contemporary Art Award. Her work has been recently exhibited in San Francisco at the San Francisco Arts Commission Galleries (SFAC); Yerba Buena Center for the Arts (YBCA); R/SF Projects; Minnesota Street Projects; and Guerrero Gallery, to name a few. But also nationwide at UNTITLED Art Fair San Francisco, CA; De:Formal Gallery, New York, NY and NoPlace Gallery, Columbus, OH. Pardo is a current member of the Curatorial Council at Southern Exposure and works in the Civic Engagement department at YBCA.

OPPOSITE PAGE

01 *Juliana IV*, 2018
Inkjet print in ash
artist frame in
"Gold Sunset" paint
26 x 20 inches

02 *Slow Clap*, 2017
Pigment print in poplar
frame in "I've
Got The Blues" paint
20 x 16 inches



01



02



Elisheva Biernoff

B. 1980
ALBUQUERQUE, NM

Elisheva Biernoff makes paintings of photographs that involve close looking and slow painting: lingering over pictures of strangers and paying attention to the overlooked and undervalued. The paintings are simulated artifacts, remade to scale as truly as possible. To create these works, the artist finds photographs of domestic scenes and anonymous people who wouldn't necessarily be the subject of paintings.

Endangered Wallpaper: Biznaguita depicts a scrap of wallpaper decorated with images of an endangered species of cactus from Mexico. In it, the disintegrating paper and disappearing plant are both caught in the process of decline, but the object endures and tells a story.

Biernoff's work has been included in solo and group exhibitions in San Francisco at the Achenbach Foundation for Graphic Arts, Fine Arts Museums; Asian Art Museum; CCA Wattis Institute for Contemporary Arts; and Contemporary Jewish Museum. But also at the Walter Phillips Gallery, Banff Centre for Arts and Creativity, Alberta, Canada and the Crystal Bridges Museum of American Art, Bentonville, AR among others. She is represented by Fraenkel Gallery, San Francisco.

OPPOSITE PAGE

*Endangered Wallpaper:
Biznaguita*, 2010
Silkscreen
22.5 x 27.5 inches

Rachelle Bussi res

B. 1986

QUEBEC CITY, CANADA

Rachelle Bussi res' practice focuses on the experience of light: how it interacts with the eye, one's skin, and the atmosphere. She uses the formal properties of photography, light, paper, and chemistry, and creates photograms using the lumen print process through layers of artificial and natural light from a chosen location.

She is the recipient of the 2015 Graduate Fellowship Award from the Headlands Center for the Arts, CA; and the Award for Excellence from the Canada Millennium Scholarship Foundation in 2008 and 2009. Her work has recently been exhibited at Johansson Projects, Oakland, CA; the General French Consulate, San Francisco, CA; the Center for Fine Art Photography, Fort Collins, CO; Robert Koch Gallery, San Francisco, CA; Minnesota Street Project, San Francisco, CA; R/SF Projects, San Francisco, CA; Galerie l'Inlassable, Paris, France; Headlands Center for the Arts, Sausalito, CA; and Present Company, New York, NY. In the last two years, she was awarded residencies at the Banff Centre in Alberta, Canada, the Vermont Studio Center and SIM in Iceland. Her work can be found in the permanent collection of the Museum of Contemporary Photography in Chicago, IL. She is currently a Charter Resident at Minnesota Street Project in San Francisco, CA.

OPPOSITE PAGE

Purple Moon, 2018

Photogram on lumen print
40 x 30 inches





Maria Guzmán Capron

B. 1981
MILAN, ITALY

Maria Capron is a multimedia artist of Colombian and Peruvian heritage, who works primarily with color and textures. She produces pieces that reflect an aesthetic that speaks of femininity, power, romance, drama, and desire. Capron's objects are born out of intuition, emerging from a place led by touch and feeling, where inert materials such as clay, fabric and paint can become anything. Capron's works represent personal relics which, presented in a new context, offer a new perspective and resurrect these objects. She describes her practice as "an undulating line that curves back to touch its past and slings forward to imagine a future."

Capron's ceramic works at *The Wing* reference her fascination with and desire to collect kitsch objects like figurines found at thrift stores, as a way to create her own space. The shoes—big platform sandals with black glaze that recalls a cheap patent material—describe a type of woman, and imply a personal narrative in conversation with their surroundings. There is something banal that now stands as sculpture and with only decorative function. The plant--the ultimate housewarming gift--is now immortalized in clay; without life, but forever brilliant and decorative. The empty banana peel celebrates an item normally discarded immediately; useless unless needed to catalyze a funny moment. These clay pieces are new relics, blending our own world with an imagined alternative.

Capron has held solo exhibitions at Guerrero Gallery, San Francisco, CA; and City Limits, Oakland, CA, among others. She has been involved in group exhibitions at Deli Gallery, Brooklyn, NY; Minnesota Street Project, San Francisco, CA; Blue Roof Studios, Los Angeles, CA; Southern Exposure, San Francisco, CA and Space Heater Gallery, Brooklyn, NY among others.

OPPOSITE PAGE

Banana, 2015
Glazed ceramic
10 x 11 x 7 inches

NEXT SPREAD

01 *Black Sandals*, 2015
Glazed ceramic
Range from:
9 3/4 x 6 1/2 x 3 1/2 to
10 x 7 x 3 3/4 inches

02 *Flor de Decor*, 2015
Glazed ceramic
9 x 9 x 10 3/4 inches



01



Tammy Rae Carland

B. 1965

PORTLAND, ME

Tammy Rae Carland is a photographer and video artist, who uses the medium to carefully stage and document scenes. She treats photography as a video for performance, exploring the relationship between the theatrical and the mundane. In addition to her fine art career, Carland is a zine editor, current provost at California College of the Arts (CCA), and former co-owner of the independent lesbian music label Mr. Lady Records and Videos.

The large-scale color photograph on view in the space is from the *Live From Somewhere* series and explores themes of live performance and death, absence and presence, and the magic of the ephemeral, almost acting as an homage to Felix Gonzalez-Torres' iconic photograph: "Untitled (Perfect Lovers)". To varying degrees Carland's photograph includes reference to the luscious, sensual folds of curtains, the culturally loaded fabric that divides artist from audience, inside from outside, fantasy from reality.

Carland has exhibited in solo shows at the Clayman Institute, Stanford University, Palo Alto, CA, and The Ackland Art Museum, Chapel Hill, NC to name a few. Additionally, she has been involved in group shows at the Oakland Museum of California, CA; Istanbul Foundation for Arts and Culture, Turkey; and The Contemporary Art Museum St. Louis, MO, among others. Carland's work is included in the public collections of Kadist Foundation, San Francisco, CA and Pennsylvania Academy of the Fine Arts, Philadelphia, PA. She is represented by Jessica Silverman Gallery, San Francisco.

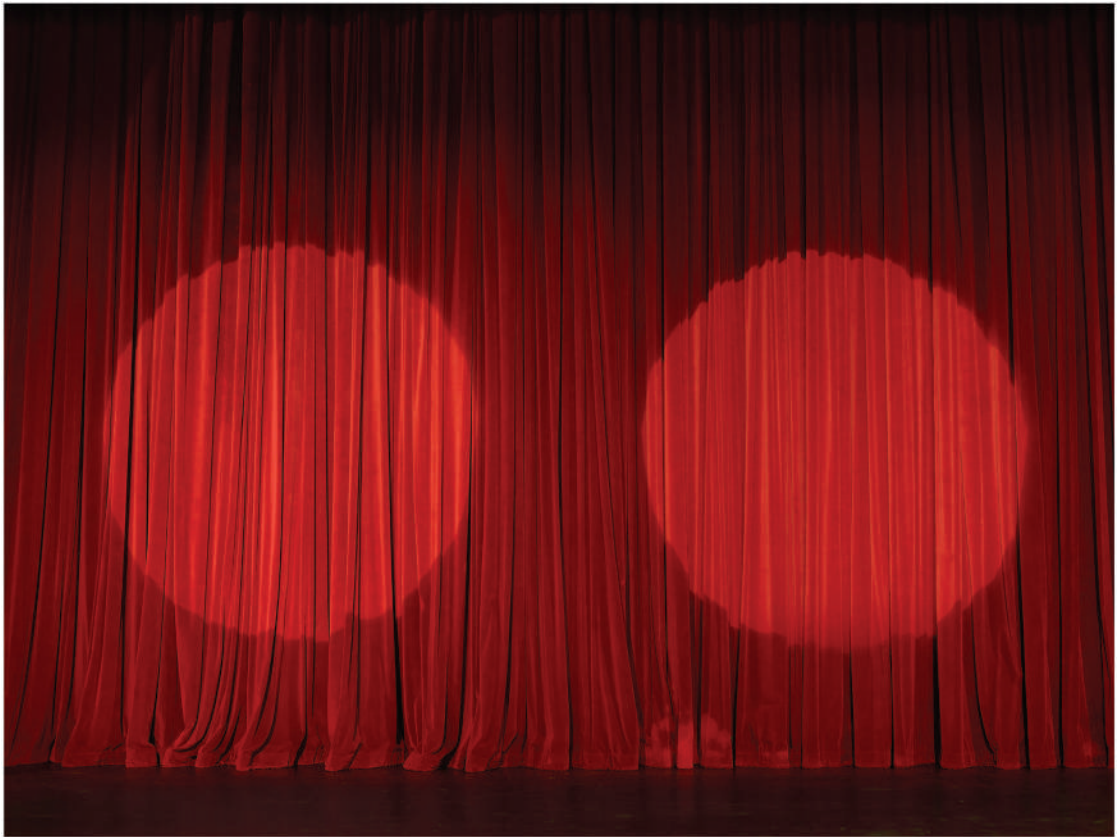
OPPOSITE PAGE

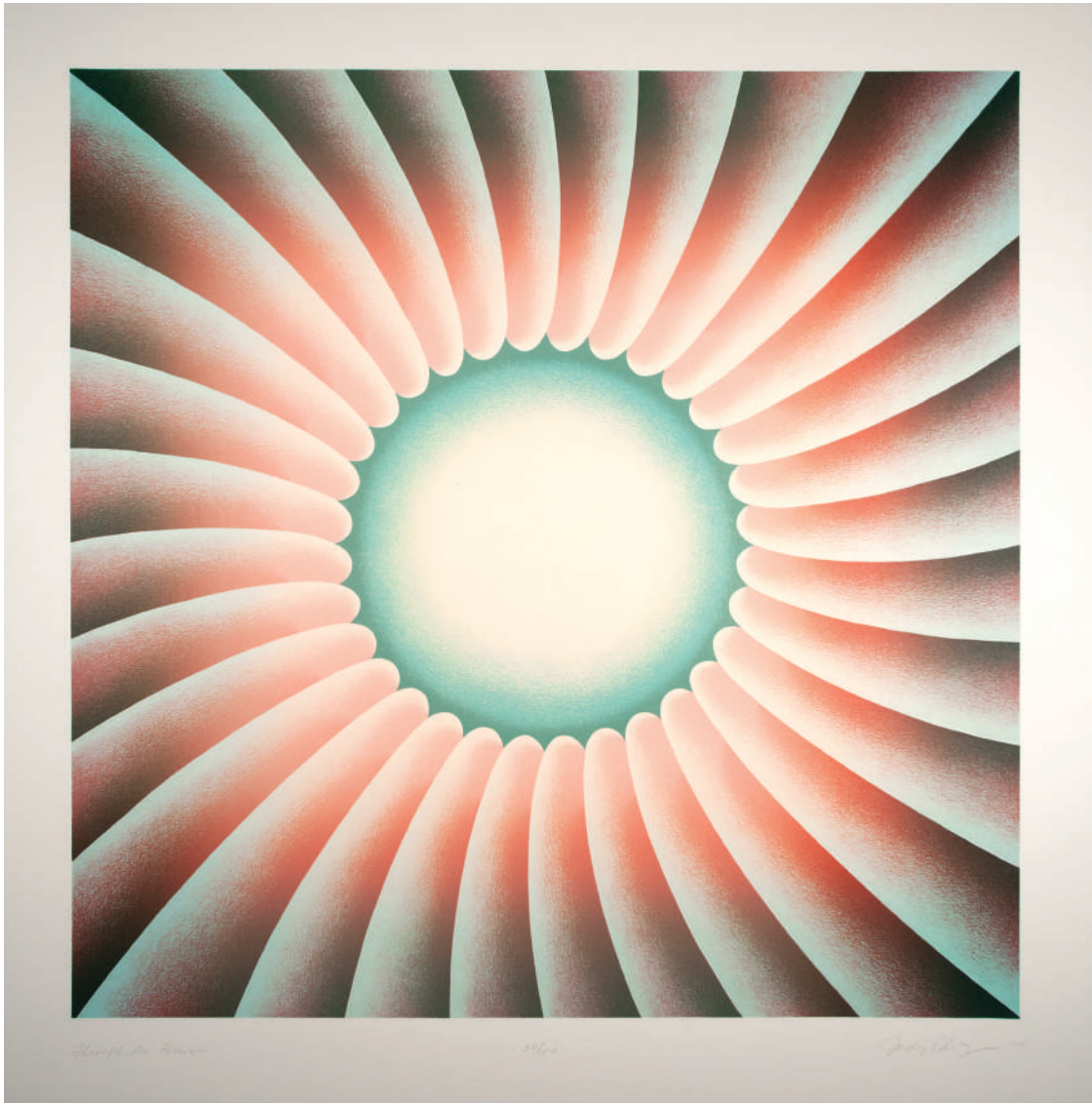
Double Spot, 2013

C-Print

37 1/2 x 50 inches

Edition of 5





Judy Chicago

B. 1939
CHICAGO, IL

Born Judy Cohen, Judy Chicago is a pioneer of the Feminist Art movement. She is at once an artist, author, feminist, and educator with a career now spanning 50 years. She attended the Art Institute of Chicago and the University of California; her early Minimalist work was part of the landmark Primary Structures exhibition in 1966 at The Jewish Museum, New York. In the late sixties and early seventies, after a decade of professional art practice during the height of the male-dominated Minimalist and Light & Space movements, Chicago began to make a conscious departure from abstraction and move toward figuration. She also changed her last name to Chicago, shunning the patriarchal and societal construct of taking the father's last name.

In the early 1970's, Judy Chicago concentrated on fusing her abstract iconography with her own female expression. During this period, she expanded the central-core imagery that has become emblematic of her work. In such landmark paintings as "Through the Flower", the artist began to find her voice as a woman. It was after her acclaimed *The Great Ladies* series that Chicago discovered the erasure of women's achievements, a realization that would fuel her major work, "The Dinner Party", permanently installed at the Brooklyn Museum, NY.

Chicago's numerous awards include grants from the National Endowment for the Arts and the Getty Foundation and five honorary doctorates. Her most recent solo exhibitions were held at the National Museum of Women in the Arts, Washington, DC and The Institute of Contemporary Art, Miami, FL. The artist's works are held in museum collections throughout the world, including the British Museum, London, England and the Metropolitan Museum of Art, New York, NY. Chicago is represented by Jessica Silverman Gallery, San Francisco and Salon 94, New York.

OPPOSITE PAGE

Through the Flower, 1991
Serigraph
31 x 30 inches
Edition of 100

Rebekah Goldstein

B. 1982

SAN JOSE, CA

Rebekah Goldstein's paintings employ a language of abstract shapes, line, and space that push and pull at the boundaries of the two dimensional plane. She works intuitively and improvisationally, continually asking how a picture plane can simultaneously hold together and fall apart. Goldstein also creates sculptures that relate to the paintings while providing a counterpoint to the limitless possibilities of abstraction on the canvas. While the shapes in her paintings can defy the physical laws of gravity by offering multiple and competing perspectives, the sculptures are inherently bound to gravity, illuminating the limitations and possibilities of both painting and sculpture.

The experience of color is an essential exploration in Goldstein's studio and is often the starting point of her paintings. In "Like I Knew I Would", on view at The Wing, the warm pinks, yellows, and beiges create the forms and space of the painting.

Goldstein has been exhibited in solo and two person exhibitions at Aimee Friberg Exhibitions, San Francisco, CA; 100% Gallery, San Francisco, CA; Jack Geary Contemporary, New York, NY; and 50 Freemont, San Francisco, CA, among others. She has been a part of many group exhibitions at such locations as The Contemporary Jewish Museum, San Francisco, CA; Guerrero Gallery, San Francisco, CA; and HILDE, Los Angeles, CA. She is represented by Aimee Friberg Exhibitions, San Francisco.

OPPOSITE PAGE

Like I Knew I Would, 2017

Oil and acrylic on canvas

65 x 52 inches





Katy Grannan

B. 1969
ARLINGTON, MA

Katy Grannan was first recognized in 1998 for an intimate series of portraits of strangers she met through newspaper advertisements, photographs imbued with secrecy, desire, and hidden intentions. In 2006, she moved to California, and began to focus on “new pioneers,” people who, like herself, encountered something very different from the mythological “West” with its promise of eternal summer and personal reinvention. Her series *The Westerns*, which includes “Nicole, Crissy Field Parking Lot (II),” explores the relationship between aspiration and delusion—where our shared desire to be of worth, to be paid some attention confronts the uneasy prospect of anonymity, and new settlers struggle to define themselves under the scrutiny of the relentless Western sunlight.

Her photographs have been included in solo and group exhibition at the Museum of Modern Art, NY; the Whitney Museum of American Art, NY; Los Angeles County Museum of Art, CA; Amon Carter Museum, Fort Worth, TX; and FOAM, Amsterdam, among many others. Her work is in the collections of the Whitney Museum of American Art, NY; the Metropolitan Museum of Art, NY; the Museum of Modern Art, NY; the Solomon R. Guggenheim Museum, NY; San Francisco Museum of Modern Art, CA; and the Los Angeles County Museum of Art, CA, among other institutions. She is represented by Fraenkel Gallery, San Francisco and Salon 94, New York.

OPPOSITE PAGE

*Nicole, Crissy Field Parking
Lot (II)*, 2006/ 2008
Pigment print
40 x 50 inches
Edition of 6

Jay Katelansky

B. 1990
EDISON, NJ

Jay Katelansky is a multidisciplinary artist working primarily in video and installation. Her work questions how Black bodies, including her own, navigate space in the United States. Since moving to Oakland, in 2016, the questions she's been processing are: What does safe mean? How does safe feel? Is safety a place? Is it a person? Is safety an unattainable condition? Are you safe? The paintings in *The Wing* are exploring spaces or environments that appear welcoming but, in reality, are unsafe for Black bodies. The work illustrates the kinds of physical and emotional reactions that a body could have searching for safety in these scenarios. Katelansky currently lives and works in Oakland, CA.

Katelansky has been in numerous gallery exhibitions in Oakland, CA at The Nook Gallery; Betti Ono; and CTRL+SHIFT. But also across the country at the Baltimore Gallery, Detroit, MI; and New Boon(e), Philadelphia, PA. Katelansky was included in the New Museum's 2017 exhibition *Black Women Artists for Black Lives Matter*, New Museum, NY.

OPPOSITE PAGE

Please, 2018
Gouache and flashe
on wood panel
8 x 10 inches

NEXT SPREAD

01 *Help Is On The Way*, 2018
Gouache and
flashe on wood panel
8 x 10 inches

02 *The Pink Room*, 2016
Gouache and
flashe on wood panel
8 x 10 inches

03 *The Yellow Room*, 2016
Gouache and
flashe on wood panel
8 x 10 inches







02



03



01



02

Cait Molloy

B. 1986
PORT CHESTER, NY

Cait Molloy is a photo-based artist who uses the studio and natural environment to blur the lines between reality and fiction. Constructing terrains and using theatrical lighting, her work is a subtle but pervasive reminder that what we see is based on perceptual interpretation rather than facsimile or fact. She states, “Some things exist today that were once considered a fantasy.”

San-Francisco based, Molloy has exhibited work in Vienna, Austria; Washington, DC; Boston, MA; and the Bay Area including Jules Maeght Gallery and R/SF. She received her MFA from the San Francisco Art Institute in 2015, a Post-Baccalaureate in Photography from the Massachusetts College of Art and Design in 2013, and a BA from the University of Vermont in 2008. In 2014 she was awarded the Murphy and Cadogan Contemporary Art Award.

OPPOSITE PAGE

01 *Waiting on the Pink Stage*, 2015

Archival pigment print
14 x 21 inches
Edition of 3

02 *Some Kind of Aristocrat*, 2014

Archival pigment print
14 x 21 inches
Edition of 3

Elizabeth Russell

B. 1976
GLOUCESTER, MA

Elizabeth Russell's work is deeply engaged with concerns of painting, materiality, and form. She employs a variety of media, highlighting relationships between gestures, marks, and materials in subtle ways that invite poetic associations. After a period of exploration with mixed media collage, she has begun working primarily in oil, producing works that are related in shape and color to the earlier collage paintings. Russell has two pieces on display at The Wing, one from her earlier series of collage paintings and one oil painting from her most recent body of work. While abstract, the reduced shapes and color relationships in her work are rooted in experience and memory, relating to space, forms, and light encountered in the world around us.

Russell received her MFA from California College of the Arts. She has participated in group and solo exhibitions in New York, Los Angeles, Massachusetts, and the San Francisco Bay Area. Russell was one of the selected Charter Residents at Minnesota Street Project Studios in San Francisco. In 2016, she received a Travel Scholarship from California College of the Arts along with The Westcliff Scholarship at Anderson Ranch Art Center that same year. Her work has been written about by *Art Slant*, *Sight Unseen*, *Two Coats of Paint*, *Curiously Direct*, and *Architectural Digest*. She is represented by Interface Gallery, San Francisco.

OPPOSITE PAGE

01 *Untitled*, 2017
Acrylic, cotton vellum, nylon
and thread on canvas
20 x 16 inches

02 *Untitled*, 2018
Oil on panel
20 x 16 inches



02



01



01



02

Nicole Wermers

B. 1971

EMSDETTEN, GERMANY

Nicole Wermers is a world-renowned multimedia artist who creates photographs, sculptures, and collages, to discuss the social, economic, and psychological aspects of urban space. She attended the Academy of Fine Arts in Hamburg where she studied under Sigmar Polke and Claus Böhmler. Her work combines historical references with modern materials and surfaces, exploring the design of daily life and consumer culture.

Wermers' exhibited *Croissants & Architecture* project juxtaposes actual sandpaper sheets with photographs of croissants shot in different European cities. Wermers collected an archive of sandpaper sheets from different decades and parts of the world. She sees croissants as an unusual sculptural form, created by rolling and repeatedly folding paper-thin leaves of dough. Once baked, their volume is made up principally of air and therefore easily flattened. Outside of France, in the 1980s, croissants became lifestyle pastries—indicators of gentrification and globalized tastes. Nowadays, croissants represent an outmoded form of the good life. By combining both the front and back of sandpaper with the images of the croissants, Wermers creates a thought-provoking tableau, which explores the changing dynamics between two and three-dimensions, production and consumption, visceral discomfort and sensual pleasure.

Wermers has had over 25 solo shows in galleries and museums around the world. Her work has been included in group exhibitions at the Tate Modern, London, England and the Garage Centre for Contemporary Arts, Moscow, Russia to name a few. Her work is included in the collections of major institutions such as the Museum of Modern Art, Frankfurt, Germany and the Tate Britain, London, England, among others. She is represented by Jessica Silverman Gallery, San Francisco and Tanya Bonakdar Gallery, New York.

OPPOSITE PAGE

01-02 *Croissants & Architecture*, 2016

C-print and sandpaper sheet
14.25 x 21.5 inches (each)
Edition of 2

NEXT SPREAD

01-06 *Croissants & Architecture*, 2016

C-print and sandpaper sheet
14.25 x 21.5 inches (each)
Edition of 2



01



02



03



04



05



06

Maryam Yousif

B. 1985

BAGHDAD, IRAQ

Maryam Yousif's work fuses kitsch and pop aesthetics and humor with ancient motifs and vessels particular to Mesopotamia and the Middle East. The narratives explore mythological female characters from Assyrian and Sumerian periods, and objects that would belong in their world. Her theater-like sets and the storytelling through these pieces are fabricated in materials that speak to both the production and aesthetics of contemporary art and Middle Eastern antiquity. The pieces on view at The Wing adhere to this world, from pots that have the appearance of belonging in a royal court, to contemporary female figures taking up space with confidence and purpose.

Yousif has held solo exhibitions at R/SF Projects, San Francisco, CA; The Old Mint, San Francisco, CA; and Common Ground Gallery, Windsor, Canada. She has been involved in group shows at Pt. 2 Gallery, Oakland, CA; Brilliant Champions Gallery, Brooklyn, NY; The Eastern Projects, Los Angeles, CA; CTRL+SHIFT Collective, Oakland, CA; and Guerrero Gallery, San Francisco, CA, among others.

OPPOSITE PAGE

01 & 02 *Eye Pot 5*, 2018

Glazed Ceramic
11.5 x 13 x 3 inches

03 *Mini Vase*, 2018

Glazed ceramic
11 x 3.25 x 4 inches

04 *Souad Abdullah*

Bookend, 2018
Glazed ceramic
7 x 5.5 x 5.5 inches

NEXT SPREAD

01–02 *Eye Pot 1*, 2018

Glazed ceramic
11 x 16 x 2 inches

03 *In Battle Position*, 2017

Glazed ceramic
10.5 x 6.5 x 10 inches

04 *Gate of Mishtar*, 2017

Glazed ceramic
9.5 x 7 x 2 inches

05 *Contemplative*

on the Beach, 2018
Glazed ceramic
12 x 16.5 x .5 inches

06 *Eye Pot Mini*, 2018

Glazed ceramic
7.75 x 7.5 x 2 inches

07 *Wishing Pot*, 2018

Glazed ceramic
11.5 x 11.5 x 6.5 inches

08–09 *Untitled*, 2018

Glazed ceramic
10.5 x 10 x 6 inches



01



02



03



04



01



02



03



04



05



08



09



06



07

IMAGE CREDITS

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