

THE SALON

**AT
THE WING
LA**

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CURATED BY LOLITA CROS

8550 SANTA MONICA BLVD 3RD FLOOR, WEST HOLLYWOOD, CA

Table of Contents

2	Judy Baca
6	Casey Baden
8	Jo Ann Callis
12	Katy Cowan
14	Yasmine Diaz
18	Lauren Greenfield
20	Adrienne Hayden
22	Serena Himmelfarb
26	Anastasia Jermolaewa
28	Sophia Le Fraga
30	Kelly Lynn Jones
34	Grace Lynne
36	Reilly Miller
40	Jordie Oetken
42	Louise Parker
46	Rachel Rottman
50	Gabriella Sanchez
52	Michelle K. Sauer
54	Linda Vallejo

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

Despite their undeniable influence, female identifying artists and non-binary folks 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 of the power and creative force of these artists. Curated by consultant and member Lolita Cros, the show includes over 58 pieces by 19 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 artists 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.

Judy Baca

B. 1946
HUNTINGTON PARK, CA



What sets Judy Baca’s work as a visual artist apart is an inspired ability to teach and a creative pursuit of relevance in developing educational and community-based art methodologies. Baca is a painter, muralist, monument builder, and scholar who has been teaching art in the University of California since 1984. She was the founder of the first City of Los Angeles Mural Program in 1974, which evolved into a community arts organization known as the Social and Public Art Resource Center (SPARC), which has been creating sites of public memory since 1976. Baca’s public arts initiatives reflect the lives and concerns of populations that have been historically disenfranchised, including women, the working poor, youth, the elderly, LGBTQ and immigrant communities.

The works on view at *The Salon* are initial drawings of her work “Hitting the Wall”. Baca undertook the project of this mural on commission from the city of Los Angeles to commemorate the 1984 Los Angeles Olympics, marking the first time that women were able to run in the marathon. The full-size work is painted along Los Angeles 110 Freeway, and in 2013 was damaged by a CalTrans “paint over program”. This damage highlights the ephemerality of much of Baca’s work, which these works on this display necessarily fight against. Throughout Los Angeles, and increasingly in international art venues, Baca’s projects have often been created in impoverished neighborhoods that have been revitalized and energized by the attention these works have brought and the excitement they have generated.

Baca has been the recipient of many awards, including a United States Artist Fellowship, a John Simon Guggenheim Fellowship, the “Through the Flower” Pioneering Feminist Artist Award by the Judy Chicago Foundation, as well as a grant from the National Endowment for the Arts. Her work has been exhibited across California, including her participation in The Artist’s Museum: 147 of Los Angeles’ Most influential Artists, at The Los Angeles County Museum of Contemporary Art, Los Angeles, CA.

OPPOSITE PAGE

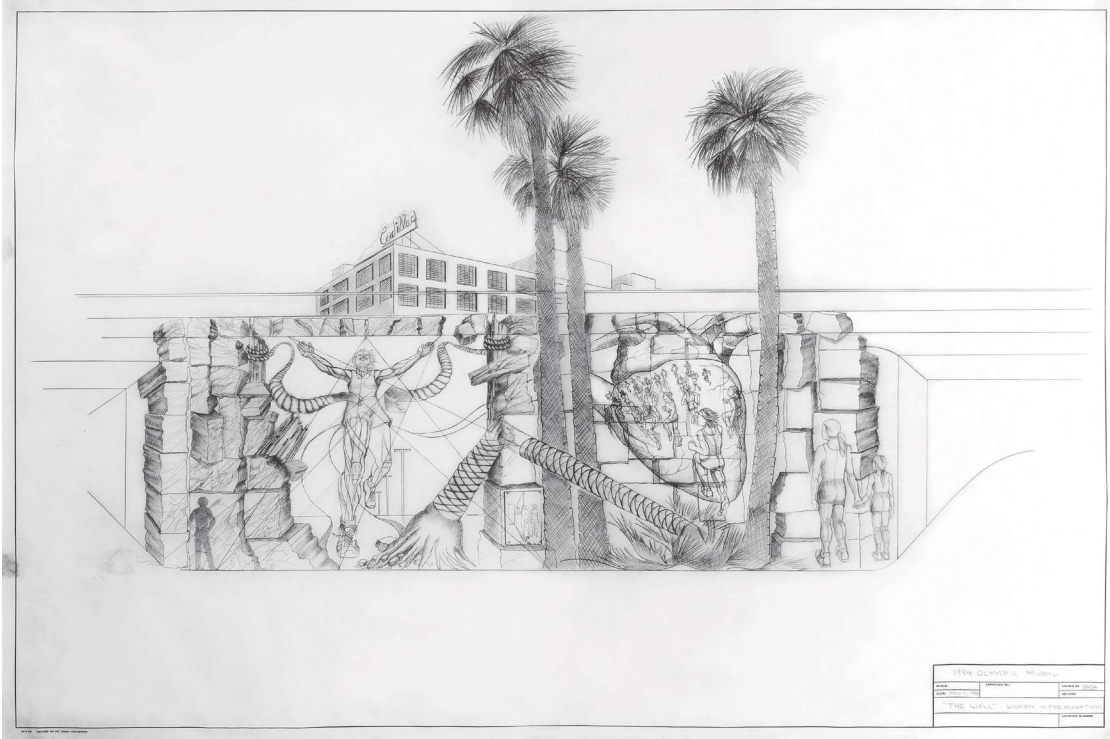
Hitting the Wall: Women in the Marathon, 1984, Color pencil on paper, preliminary drawing for proposed mural 24 x 36 inches

NEXT SPREAD

01 *Hitting the Wall: Women in the Marathon*, 1984 Pencil on paper, preliminary drawing for proposed mural 28.25 x 40.25 inches

02 *Hitting the Wall: Women in the Marathon*, 1984 Final coloration, color pencil on paper 22 x 73.75 inches

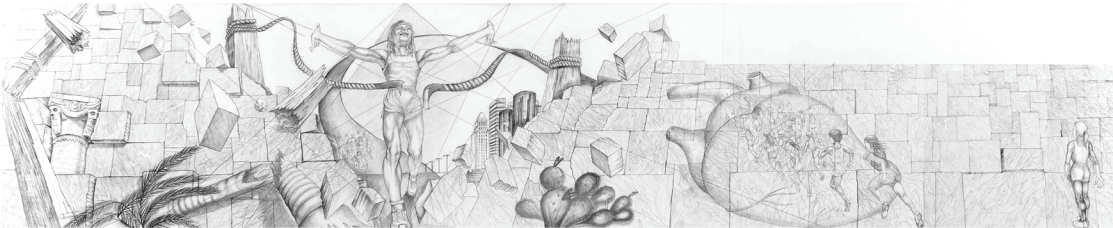
03 *Hitting the Wall: Women in the Marathon*, 1984 Final drawing, pencil on paper 22 x 73.75 inches



01



02



03

Casey Baden

B. 1991
HOUSTON, TX

Casey Baden creates artworks in a wide variety of media including cyanotypes, photography, painting, textile works and quilting, furniture, and installation. Across these different mediums, Baden utilizes varying material interventions to define a relationship between the artistic processes of intervention and recording. Using pattern to mask or abstract the picture plane, Baden creates work that presents bodies in various environments; places to hide behind or within, calling up ideas of repetition, geometry, nature, and ritual or habit.

In the work on view at *The Salon*, Baden depicts women within or among suggestions of domestic space, interiors, and pattern. Stemming from her personal history as a gymnast and dancer, the figures often seem to be portrawwyed in motion, relating to the transience of taking up a particular space. In this way, Baden views domestic space as an autonomous subject that is capable of forging intimate bonds with the people who inhabit it, which simultaneously reflects the selfhood of those people. This reflexive relationship elaborates the nature of boundaries, between persons and within spaces, as something that is unfixed and malleable.

Casey Baden is a Los Angeles based artist pursuing her MFA. degree at California Institute of the Arts. She received her BA, from New York University in 2014. She has been awarded residencies at The Common House, Houston, TX, the Haystack Mountain School of Craft, Deer Isle, ME, and at the Vermont Studio Center, Johnson, VT. She has exhibited work across Texas and California, as well as in Paris, France.

OPPOSITE PAGE

01 *Better Than Pretending*,
1984
Cyanotype on canvas
48 x 48 inches

02 *Effigy Compilation*, 2017,
Cyanotype on paper
36 x 24 inches

03 *Better Than Pretending*,
2018
Cyanotype on canvas
48 x 48 inches



01



02



03



01

Jo Ann Callis

B. 1940
CINCINNATI, OH

Jo Ann Callis is a Los Angeles-based photographer who emerged in the late 1970s as one of the first important practitioners of the “fabricated photographs” movement. Callis has made adventurous contributions in the areas of color photography, sculpture, painting, and digital imagery. For her, photography is another studio tool to be used, along with the sets she creates and the models she directs, to render the sensual tones and textures of fabric and food, or to animate clay figures of her own making. The persistent inventiveness of Callis’s work has made her a force in the Southern California art scene and in recent photographic practice.

In 1970, Callis enrolled at UCLA where she began taking classes with Robert Heinecken, among other prominent artists. She started teaching at CalArts in 1976 and remains a faculty member of the School of Art’s Program in Photography and Media. She has continued to photograph, draw, and paint. Her work has been widely exhibited in such venues as the Museum of Modern Art, New York, NY; Los Angeles County Museum of Art; Hammer Museum; the Museum of Contemporary Art, Los Angeles, CA; and the SFMOMA, San Francisco, CA. In 2009 a retrospective of her work, *Woman Twirling*, was presented by the J. Paul Getty Museum, Los Angeles, CA. Callis has received three NEA Fellowships and a Guggenheim Fellowship.



02

OPPOSITE PAGE

01 *Forbidden Pleasures (XVII)*, 1994,
Archival pigment print
11 x 14 inches

02 *Forbidden Pleasures (II)*, 1994
Archival pigment print
11 x 14 inches

NEXT SPREAD

03 *Forbidden Pleasures (V)*, 1994,
Archival pigment print
11 x 14 inches

04 *Forbidden Pleasures (VII)*, 1994
Archival pigment print
11 x 14 inches



03



04

Katy Cowan

B. 1982
LAKE GENEVA, WI

In her work, Katy Cowan is able to seamlessly shift between media, from painting to ceramics to textile to sculpture and back again. Each of these transitions relies on a larger systematic way of thinking within Cowan’s practice through alteration, repetition, and a conceptual emphasis on material choice. For Cowan, the serial repetition that occurs in the alterations made on the sun-printed paintings encourage a new way of considering each object, how they are physically handled, and their universal functionality.

Her works on view at *The Salon* fuses multiple sections of both naturally and artificially dyed cotton together, dissecting her painterly approach to two-dimensional work with an abrupt gridded intersection of stitched fabric. The paintings allow her to look further inward, investigating her daily activities, physical movements, and the most fundamental decisions in her studio practice. With each form of Cowan’s artistic output, a dichotomy is at play. Her works are both simple and complex; raw and seemingly incomplete; decorative and functional; benevolent and sexual; child-like and sophisticated.

Cowan received her BFA from University of Puget Sound in 2004 and her MFA from Otis College of Art and Design in 2014. She has been featured in solo and group exhibitions across Wisconsin, including at the Lynden Sculpture Garden, Milwaukee, and the Madison Museum of Contemporary Art, Madison. Her work has also been exhibited across the country including shows at the University of Puget Sound, Tacoma, WA; Philip Martin Gallery, Los Angeles, CA; Kate Werble Gallery, New York, NY; and Fourteen30 Contemporary, Portland, OR. Cowan’s work is in such public and private collections as the Minneapolis Museum of Art, Minneapolis, MN; Lynden Sculpture Garden, Milwaukee, WI; as well as Art in Embassies, Maputo, Mozambique. She lives and works in Berkeley and is represented by Philip Martin Gallery, Los Angeles.

OPPOSITE PAGE

01 *Sock, Tape, Additions*, 2016,
Sun-sensitive paint on cotton, dyed fabric additions
84 x 24 x 2 inches

02 *Brick, Feet, Rope, Additions*, 2016
Sun-sensitive paint on cotton, dyed fabric additions
84 x 24 x 2 inches



01



02

Yasmine Diaz

B. 1977
CHICAGO, IL



01



02

Los Angeles-based Yasmine Diaz's work focuses on gender, third-culture identity, and family. She works with mixed media on paper, drawing, and collage to question and assert her unique experiences as a Yemeni-American artist and feminist. Born in Chicago to parents who immigrated from the highlands of Yafa, the artist uses compelling found imagery to juxtapose the opposing cultures she was raised within.

The Salon features two bodies of Diaz's work. In the first series *Desert Compositions*, the assemblages are a reflection on the resilience and beauty of Southern California desert plant life. In an arid land of little rainfall and extreme heat, these bodies have adapted many strategies for survival against an environment that constantly challenges their defenses. In the second series of works, originally shown at the Women's Center for Creative Work, Los Angeles, CA as part of Diaz's solo exhibition *Exit Strategies*, the source images echo the environment of the work; a place where young women can let down their guard, as shown through the depiction of their body language. At the same time, the omission of the women's faces serves as an act of disruption and protection when placed in the context of the framed documents.

Yasmine Diaz is a co-organizer and past fellow of At Land's Edge. Her work has been exhibited at the Albuquerque Museum of Art, Albuquerque, NM; Charlie James Gallery, Los Angeles, CA; Guerrero Gallery, San Francisco, CA and Grafiska Sällskapet, Stockholm, Sweden to name a few. She is included in the collections of the Los Angeles County Museum of Art, Los Angeles, CA; The University of California, Los Angeles, CA; and The Poetry Project Space in Berlin, Germany. She participated in residencies at California Community Foundation, Los Angeles, CA; Habibi's Artists Residency, Detroit, MI; Vermont Studio Center; Johnson, VT; and Entre y Arte Residency, Buenos Aires, Argentina among others.

OPPOSITE PAGE

01 *Desert Composition #1*, 2018
Collage on cotton rag paper with archival pigments
18 x 24 inches

02 *Desert Composition #2*, 2016
Collage on cotton rag paper with archival pigments
18 x 24 inches

NEXT SPREAD

01 *Call Waiting*, 2016
Collage, glitter, and woven satin damask on hand-cut watercolor paper
28 x 36 inches

02 *Reclining*, 2018
Collage, and glitter on hand-cut watercolor paper
27 x 34 inches

03 *Say No To Drugs*, 2016
Collage, glitter, and graphite on hand-cut watercolor paper
27.7 x 38 inches



01



02



03

Lauren Greenfield

B. 1966
BOSTON, MA

Documentary photographer/filmmaker Lauren Greenfield is widely considered the preeminent chronicler of popular culture, gender, and consumerism. In her work, Greenfield is an ethnographer of the wealthy and privileged, documenting luxury lifestyles and those who pursue them. The sleek images, which could easily be confused as editorial, present a critical analysis of glamor and beauty ideals with often chilling or bewildering impact.

Greenfield started her career as an intern for National Geographic after graduating from Harvard in 1987. Her photographs have regularly appeared in the *New York Times Magazine*, *Time*, *GQ*, and *The Guardian*, and have won many awards including the ICP Infinity Award, the Hasselblad Grant, the Community Awareness Award from the National Press Photographers, and the Moscow Biennial People’s Choice Award. Greenfield’s last feature doc, “The Queen of Versailles”, was shown on the Opening Night film of Sundance 2012, where it won her the Best Director Award in the U.S. Documentary Competition. Her monographs “Fast Forward”, “Girl Culture”, “THIN”, “Generation Wealth”, and other photographic works have been widely published, exhibited, and collected by museums around the world, including the Art Institute of Chicago, Chicago, IL; Los Angeles County Museum of Art, Los Angeles, CA; the J. Paul Getty Museum, Los Angeles, CA; the SFMOMA, San Francisco, CA; the Smithsonian, Washington, D.C; the International Center of Photography, New York, NY; the Museum of Fine Arts, Houston, TX; and the Louisiana Museum of Modern Art, Copenhagen, Denmark. She is currently based in Los Angeles.

OPPOSITE PAGE

01 *Alli, Annie, Hannah, and Berit, all 13, before the first big party of the seventh grade, Edina, Minnesota, 1998*

Dye destruction print
27 x 40 inches

02 LEFT *Queen of Versailles, 2009*
Archival pigment print
40 x 27.167 x 1 inches

02 RIGHT *Mijanou and friends from Beverly Hills High School on Senior Beach Day, Will Rogers State Beach, 1993*
Archival pigment print
26.74 x 40.25 inches

01



02



Adrienne Hayden

B. 1995
DETROIT, MI

Adrienne Hayden is an photographer interested in the elegant and graceful depiction of her subjects in a soft style that has its roots in the aesthetics of editorial fashion. The works in her series *Chiquita Banana*, on view at *The Salon*, draw from her experience of the vibrant Latin and Asian cultures of her neighborhood in Los Angeles. By surrounding her subjects with the fruits commonly sold on the street in LA, Hayden hopes to reflect the vulnerability and sweetness of women of color who are often connected to the ubiquitous sale of these exotic fruits.

The series was previously exhibited at Leiminspace in Los Angeles, CA. Her work has also been featured in *Stallion Magazine*. Adrienne Hayden works and lives in Los Angeles.

OPPOSITE PAGE

Chiquita Banana, 2018

Luster Print

3.5 x 4.5 x 9 inches

Serena Himmelfarb

B. 1986
CHICAGO, IL

Serena Himmelfarb is a third generation artist, coming from a tradition of painters inspired by their environment, especially the outdoors. Using traditional methods of direct observation combined with more idiosyncratic brushwork and studio processes, Himmelfarb’s canvases merge representations of California’s unique landscape with expressionistic, figurative gestures. Ecology and the body (human or otherwise) are the grounding elements of their work, from which they attempt to take a panoramic view of life on planet earth. Their work often investigates border crossing, whether geopolitical, interpersonal, or internal. These somatic and environmental paintings operate simultaneously as reflective mirrors that implicate the viewer as an active agent in the world, and as windows that show that same viewer the power of imagination.

Serena Himmelfarb received a BA, from Hampshire College, Amherst, MA, and a Post Baccalaureate Certificate from the School of The Art Institute of Chicago, IL. They are currently an MFA Candidate at the California Institute of the Arts in Santa Clarita, CA.

OPPOSITE PAGE

Intentions Swing, 2019
Acrylic on canvas
30 x 36 inches

NEXT SPREAD

01 *Still Life with Silicone Molds*, 2019
Acrylic on canvas
24 x 36 inches

02 *Joshua Tree Jumbo Rocks*, 2018
Archival pigment print
48 x 48 inches





01



02

Anastasia Jermolaewa

B. 1994
VIENNA, AUSTRIA



Anastasia Jermolaewa is an Austrian-raised, Los Angeles based multimedia artist. By using ephemeral materials Jermolaewa taps into the unconscious mind and evokes human vulnerability. Her artistic practice often involves olfactory materials, surfaces of organic matter that slowly evaporate or melt away under a person's touch, which require those who interact with the work to do so with care and intimacy.

The exhibited work “Hedgehog-style Balance Pod” is part of a series of objects taken from Amazon listicles that claim to include “life-changing” products. The use of these objects is so hyper-specific that they quickly become useless and obsolete. In her work, Anastasia Jermolaewa explores the ideas of Edward Bernays, an Austrian-American pioneer in public relations and propaganda. Bernays (inspired by his uncle, Sigmund Freud) claims that people are steered by unconscious impulses and irrational desires. He was the first to suggest that irrelevant products satisfy consumers' emotional needs and reflect their identity, a phenomenon rife in today's consumer culture. The objects in this series are cast out of soap; however, unlike these “must-have” products, they dissolve with use.

Jermolaewa's last solo exhibition was at The Pool House, Santa Monica, CA; she has also shown internationally at Melange, Cologne, Germany; Fettes College, Edinburgh, Scotland; Coq au Vin, Daylesford, Australia; and in Vienna at Pina, Cafe am Heumarkt and New Jörg.

OPPOSITE PAGE

*Hedgehog Style
Balance Pod, 2019*
Soap
6.5 x 3.4 inches

Sophia Le Fraga

B. 1990
NEW YORK, NY

Sophia Le Fraga is a poet, educator, and artist. Her work spans several media, from gold-painted erasures and subtitle collages to iMessage and Gchat video poems. She is the author of a number of books including *literallydead* and *Other Titles* by Sophia Le Fraga.

Feminlist, her body of work on display at *The Salon*, is a site-specific list poem whose previous iterations have appeared at The Artists’ Institute, New York, NY; The Last Brucennial, New York, NY; and LUMA Westbau, Zurich, Switzerland. The words unpack gendered qualities of the English language, resisting the patriarchal perspectives that have determined the meaning of words.

Le Fraga graduated with a BA in Linguistics from NYU and matriculated at Bard MFA in Photography. Her work has recently been exhibited at the Centre d’Art Contemporain, Geneva, Switzerland; MOCA, Los Angeles, CA; and MoMA PS1, New York, NY. Her work is a part of a number of important public institutions including the Brooklyn Museum and the MoMA Library in New York, NY; the SFMoMA, in San Fransico, CA; and private collections such as Soho House and the collection of Maja Hoffman in Switzerland. She is now based in Los Angeles.

OPPOSITE PAGE

01 *Elewoment*, from the *Feminlist series*, 2019
Ink on paper
7 x 5.25 inches

02 *Denouewoment*, from the *Feminlist series*, 2018,
Collage on paper
6.12 x 4.12 inches

03 *Impeachwoment*, from the *Feminlist series*, 2018
Collage on paper
6.12 x 4.12 inches



01



02



03

Kelly Lynn Jones

B. 1977
LOS ANGELES, CA



Kelly Lynn Jones creates paintings of objects found in our homes to give a new life to them. She is fascinated with what fills our spaces and how they create a certain identity of “who we are”. Remaking these things extends a connection with the objects, the place, and the people.

In this current group of work, Jones found inspiration from 19th-century interior paintings. These paintings are homes of wealthy people who had painters document their rooms (even redecorations) and places they visited. Jones considers this genre of painting as a kind of pre-digital social media, wherein people of means wanted to show off their well-curated rooms of glamour and wealth. In highlighting certain objects to create a different context from the original painting, her new works are portraits of objects of the past that erase the story of where they once belonged. Jones’s paintings carry the presence of a human portrait and exude an intimacy, but also can blend into any room as that is the role of an object. Jones explores how paintings are our only view of how life was lived before the invention of photography and how we view history through the lens of the painter.

Kelly Lynne Jones is an artist living and working in Los Angeles. She received her MFA from the California College of the Arts in San Francisco. Jones has shown her work in several group exhibitions throughout the Bay Area including The Lab, Kala Art Institute, The Berkeley Museum, Southern Exposure, and Bedford Gallery. She has exhibited in shows across the country, including exhibitions in NY; Detroit, MI; Dallas, TX; Chicago, IL, and Philadelphia, PA; as well as internationally at Here Gallery, Bristol, England; and Krets Gallery, Malmo, Sweden.

OPPOSITE PAGE

Potted Plant from the painting Eduard Petrovich Hau, Empress Alexandra Feodorovna’s Sitting Room, Cottage Palace, St. Petersburg, Russia, 2019, Watercolor and gouache on paper on wood 7 x 11.5 inches

NEXT SPREAD

01 *“Hanging Plant from the painting Villa Berg, Orangerie, Kabinett der Kronprinzessin”, 2019, Watercolor and gouache on paper on wood 9 x 9.5 inches*

02 *“Vase from the painting Eduard Gaertner, The Chinese Room in the Royal Palace, Berlin, Germany”, 2019, Watercolor and gouache on paper on wood 8.5 x 11 inches*

03 *Painting of a ceramic shell in studio, 2019, Acrylic on canvas 16 x 20 inches*

04 *Painting of ceramic pieces in studio, 2019, Acrylic on canvas 12 x 12 inches*



01

02



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04



Grace Lynne

B. 1992
LOS ANGELES, CA

Grace Lynne is a Los Angeles based image maker, painter and collage artist who explores various topics, from pattern to racial identity. Combining narrative themes and unexpected compositions, Lynne creates work that uses color and pattern to create ordered and surreal environments. With a unique background as both a commercial designer and a practitioner of fine art, Grace Lynne incorporates the techniques she learned from her design practice onto her artistic works, utilizing rules of scale and construction to create pieces that are visually elusive and alluring.

Grace Lynne’s work has been published in *New American Paintings*, *Fields Magazine*, and the *American Illustration Annual*. She has exhibited her work at the LA Municipal Gallery, the South Bay Los Angeles’s Community Coalition, New Image Art, Los Angeles, CA; as well as the Ontario Museum of History of Art, Ontario, CA.

OPPOSITE PAGE

01 *Getting There*, 2016
Oil on wooden panel
14 x 20 inches

02 *Landing*, 2016
Oil on wooden panel
20 x 20 inches



01



02



Reilly Miller

B. 1990
SANTA MONICA, CA

Reilly Miller's photography focuses on a relationship between the decay of natural and manmade objects over time. She captures an awareness of fading history within contemporary life. Miller's work often employs found imagery and sparse landscapes and still life images that she builds at her studio.

The exhibited photographs "Gerolimenas", "Hydra", and "Mani Peninsula" were taken in Greece in 2017. During this project, Miller shot color photographs on 35 mm film that reflect the crossroad of the natural and unnatural world in the arid and barren landscape of Greece. "Venere Landolina" is a still life Miller produced in her Los Angeles studio, itself a Roman reproduction of an originally Greek marble sculpture, which in Miller's practice functions as a comment on the historical process of replication.

Miller graduated with a BA in photography from Bard College. Her work has been included in several group exhibitions including The Last Brucennial, and Signs and Symbols gallery, both in New York, NY. In 2015 her work was published by Oranbeg Press. She lives and works in Los Angeles.

OPPOSITE PAGE

Venere Landolina, 2018
Pigment print on Inkjet
8.5 x 11 inches

NEXT SPREAD

01 *Gerolimenas*, 2017,
Pigment print on inkjet
16 x 20 inches

02 *Hydra*, 2017
Pigment print on inkjet
16 x 20 inches

03 *Mani Peninsula*, 2017,
Pigment print on inkjet
8.5 x 11 inches



01



02



03

Jordie Oetken

B. 1990
LOUISVILLE, KY

Jordie Oetken is a photographer and performer based in Los Angeles. Originally interested in movements and the friction of bodies in motion, Oetken initially went to school to study stunt acting as research for her performances. Slowly shifting her practice into photography, Oetken uses scale, lighting, and strategies of containment to maintain a continuous tension, asking the viewer to oscillate between their desire for clarification and the ambiguous narrative power of the image.

From a series entitled *Crux*, the photographs on view at *The Salon* attempt to create an uncertain distance between fiction and reality, claiming authority through their formal and theatrical nature, while dismantling this authority simultaneously. At times relying on small clues to draw large distinctions, each image is meant to disclose more than it often does.

Oetken was awarded the Ellen Battell Stoeckel Fellowship in 2012 to study at the Yale/Norfolk School of Art, before graduating with a BFA from Murray State University in 2013. She has held residencies at the Skowhegan School of Painting and Sculpture, Lighthouse Works, and Vermont Studio Center, and earned her MFA from UCLA in 2017. She has exhibited her work across New York and California, as well as the Janice Mason Art Museum in Cadiz, KY and at Daegu University, Gyeongsan, South Korea.

OPPOSITE PAGE

01 *Untitled (Water)*, 2018
Pigment Print on
Hahnemuhle Fine Art Baryta
38 x 56 inches

02 *Untitled (Struggle)*, 2018
Pigment Print on
Hahnemuhle Fine Art Baryta
22.5 x 33.75 inches



01



02



Louise Parker

B. 1990
SAINT LOUIS, MO

Louise Parker is a photographer and artist, whose self-portraits interact with her simultaneous career as a model in the fashion industry. The exhibited works *Greetings from Cabo* are a self-portrait series commissioned by swimsuit brand, Solid & Striped. Shot in Cabo San Lucas in Mexico and inspired by vintage beach holiday postcards, Parker uses herself repeatedly throughout the images to playfully mimic styles from the '50s, '60s, and '70s.

Parker has published photography work for *New York Magazine*, *Dazed* and *Confused*, *Vogue*, and *W Magazine*. In 2017, her series *Pieces of Me* was published in *Foam Magazine* Talent Issue #45. Over the last two years, she has exhibited in group shows in Amsterdam, Paris, New York, and London. She received a BA from Bard College in 2012, where she studied photography under Stephen Shore. Parker is based in Los Angeles.

OPPOSITE PAGE

Greetings from Cabo 11, 2016

Inkjet Print
16 x 24 inches

NEXT SPREAD

01 *Greetings from Cabo 8*, 2018

Inkjet Print
4 x 6 inches

02 *Greetings from Cabo 1*, 2018

Inkjet Print
16 x 24 inches

03 *Greetings from Cabo 6*, 2018

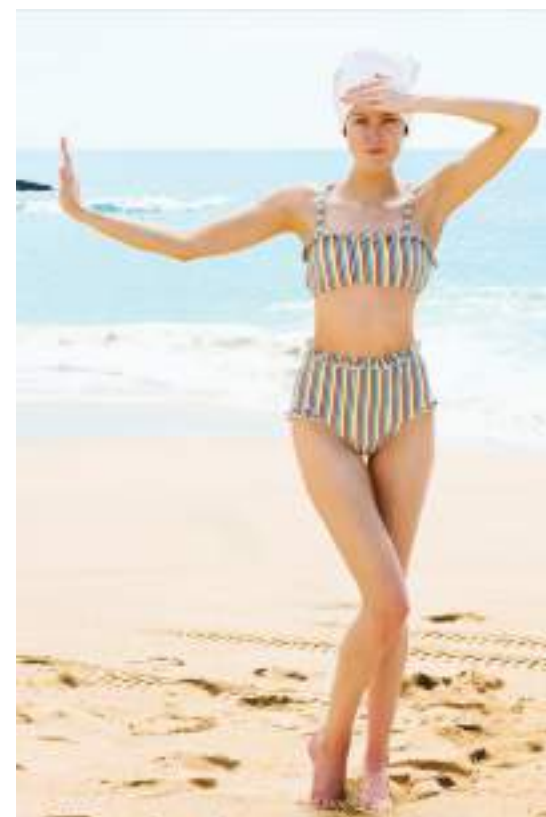
Inkjet Print
4 x 6 inches



01



02



03

Rachel Rottman

B. 1993
SANTA MONICA, CA

Growing up in Santa Monica, CA Rachel Rottman spent her high school years behind the lens of a camera shooting the street and beach life of her hometown. Drawn to vintage and modern magazines, she was introduced to collage in 2015. In her work, Rottman pulls from the past and rips from the present creating impactful and provocative pieces. Using the precision of an Exacto knife juxtaposed with the rough edges of torn paper, Rottman takes two or three realistic images and layers them into a daydream. Rottman often uses cutouts of women from various erotic magazines, choosing to select vintage publications that featured more mature bodies, as opposed to contemporary magazines, which contain more youthful, less-developed figures. Rottman then combines these cutouts with images from nature, taking her viewer into unusual yet familiar territories.

Rottman's work has been published in *Off The Rails*, *Sixty6*, *THE FAN OF*, and *Nakid Magazine*. She has had her work showcased at the Arsenic House in California where she facilitated a collage workshop. This is one of the first time the artist is exhibiting her original collages in a space.

OPPOSITE PAGE

Leave Me Alone, 2018
Collage on paper
15 x 13 inches

NEXT SPREAD

01 *Pick Up The Phone Baby*, 2018,
Collage on paper
15 x 13 inches

02 *Be Right Back*, 2018
Collage on paper
15 x 13 inches





01



02

Gabriella Sanchez

B. 1988
PASADENA, CA



Through her body of work, multidisciplinary artist Gabriella Sanchez explores how the personal and the sociocultural is mediated, contextualized, and subverted in the art world. Sanchez prompts the audience to reconsider the vantage point from where they are observing—as Americans, as cultural consumers, as singular individuals. Her compositional collage paintings are like vibrant, sprawling puzzles: seemingly disparate elements all exist on the same flat plane, its pieces comprised of type, form, and color—a nod to Sanchez’s background in graphic design. The collaged paintings reframe visual cues, reconsidering how meaning is crafted and received. By utilizing text in the work, the paintings may be perceived as proclamations, affirmations, or sly remarks. Playful or derisive, Sanchez treats the ambiguity of her marks as psychographics: revealing truths about the viewer themselves.

Gabriella Sanchez is a multidisciplinary artist working in her hometown of Los Angeles. Studying fine art, Gabriella received her BFA in 2011 from PLNU. After a period of working in Paris, France, Sanchez returned to Los Angeles in 2013 where she worked as both a designer and illustrator for clients such as NIKE, the Obama White House, and Planned Parenthood. Her first solo exhibition was held at Charlie James Gallery, Los Angeles, CA. Sanchez has also shown her work at CCCM: Mexican Center for Culture and Cinematic Arts, Los Angeles, CA, and recently participated in an exhibition curated by Nina Chanel Abney at Jeffrey Deitch, New York, NY, which will travel to the gallery’s Los Angeles, CA location in 2019.

OPPOSITE PAGE

More than one Oscar, 2018
Acrylic, oil pastel
and pencil on canvas
36 x 48 inches

Michelle K. Sauer

B. 1989
BROOKLYN, NY

In her artwork, Michelle K. Sauer often returns to her surroundings in search of atmospheric spaces, using themes of gatherings and rituals as a thread across each context. The two pieces on view at *The Salon*, “Campfire Massage” and “Terra–cotta at Dusk” are an exploration of languages of intersubjectivity, transitory forms of empathy, and gesture within the matrixial. Through the use of illusionistic space, humor, color, and gesture, these paintings seek to find idealization in the uncanny. Saturated gradients of colors transport the viewer into a virtual space. Skewed and flat shapes, unlikely scale shifts, and tilted perspectives create a visual accordion of space and time. One might find figures within the work to be humorously both entering and exiting, with figures quirkily cut out of the frame.

Michelle K. Sauer is a visual artist from Brooklyn recently transplanted in Los Angeles. She has exhibited at The Living Gallery and Life on Mars, both located in Brooklyn, as well as the L-Shape Gallery at the California Institute of the Arts, Valencia. She is currently an MFA candidate at California Institute of the Arts.

OPPOSITE PAGE

01 *Campfire Massage*, 2018
Acrylic on canvas
25 x 20 inches

02 *Terra–Cotta at Dusk*, 2019
Sun-sensitive paint on cotton, dyed fabric additions
14 x 11 inches



01



02



Linda Vallejo

B. 1951
LOS ANGELES, CA

Linda Vallejo consolidates multiple, international influences gained from a life of study and travel throughout Europe, the United States, and Mexico to create works that investigate contemporary cultural and political issues, particularly those surrounding Chicano art and indigenous communities. Over her forty-year artistic career, Vallejo has created images that discuss and define the Latin American presence and influence in the United States.

In her series *Make ‘Em All Mexican*, on view at *The Salon*, Vallejo investigates her ethnic identity in the scheme of broader cultural consumption by darkening the skin of white cultural icons. This code switch asks the viewer larger questions of how cultural identity informs status in society and, reflexively, the ways in which class determines our understanding of culture.

Her work has been exhibited in solo and group shows at the Museum of Latin American Art, Long Beach, CA; Texas A&M University Reynolds Gallery, College Station, TX; the UCLA Chicano Studies Research Center, Los Angeles, CA; and the Soto Clemente Velez Cultural Center, New York, NY, among others. Vallejo was also featured in the Getty Foundation’s 2017 Initiative “Pacific Standard Time: PST LA/LA”. Her work is in the permanent collections of the Vincent Price Museum, Los Angeles, CA; the National Museum of Mexican Art, Chicago, IL; the Carnegie Art Museum, Oxnard, CA; the Los Angeles County Museum of Art, Los Angeles, CA; the University of California, Santa Barbara Multicultural and Ethnic Archives, Santa Barbara, CA; and the UCLA Chicano Study Research Center, Los Angeles, CA. She lives in Topanga Canyon, CA.

OPPOSITE PAGE

“Leonora Trujillo (Lana Turner)” from *Brown Oscars series*, 2018
Photograph and acrylic on paper
11 x 8.5 inches

NEXT SPREAD

01 *“Dracula Loves Brown Women”* from *Brown Oscars series*, 2019
Repurposed poster, acrylic, colored pencil
11 x 14 inches

02 *“Frankenstein and his Brown Bride”* from *Brown Oscars series*, 2018
Repurposed poster, acrylic, colored pencil
11 x 14 inches

03 *“Hear No Evil, See No Evil, Speak No Evil”* from the *Censored series*, 2006
Repurposed newspaper, Wite-Out, Mylar, acrylic, pigment prints of Internet images
23.5 x 15 inches

04 *“Cleopatra”* from *Brown Oscars series*, 2019
Repurposed poster, acrylic, colored pencil
15 x 10 inches

05 *“El Bello Travestido (Tim Curry, Rocky Horror Picture Show)”* from *Brown Oscars series*, 2018
Repurposed poster, acrylic, colored pencil
11 x 14 inches



01



02



03



04



05

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TO THANK THE BELOW
PEOPLE WHO MADE THIS
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