

## LA WOMAN: a gallerist's eye

is an exhibition of six Los Angeles artists represented by WFU alumna and gallerist Mary Leigh Cherry (BA '97). This exhibition offers an intimate portrait of Cherry's aesthetic, connoisseurship and art market strategies, as well as a cross-section of work from her roster of artists.

The Charlotte and Philip Hanes Art Gallery will spotlight six artists from Cherry and her partner Philip Martin's gallery, **Cherry and Martin**: Brian Bress (video) Nathan Mabry (sculpture and photography), Ruby Osorio (drawing and lithography), Antonio Adriano Puleo (painting), Amanda Ross-Ho (mixed media/installation) and Augusta Wood (photography).

This "coming home" exhibition will highlight Cherry's role in discovering, nurturing, and expanding the practice of these young Los Angeles artists. She has achieved a highly-respected profile in the Southern Californian art scene, arguably one of the most fertile, creative communities in the world. Since its flowering in the 1960's and '70's, Los Angeles has seen the continuing establishment of avant-garde art, from Bruce Conner and Ed Ruscha to Paul McCarthy and John Baldessari. The "LA Look," a characteristic mix of sly humor, attention to surface and interdisciplinary media, continues in Cherry's aesthetic, an equal blend of craft, theory and sensuality.

**Brian Bress**: *Undercover*, 2007, Single channel video, color, sound, 13:16 minutes, edition of 3 + 2 AP



**Augusta Wood's** photographs speak directly to us, using language to interrupt the normal course of viewing art. Her images compel the audience to collaborate with her visions as we are re-directed to reflect not only on the content of the image, but also our encounter with the photograph. The result is a potential literary space in which the distinction between visual fact and written fiction is unclear.

Augusta Wood received a MFA from the California Institute of the Arts. Recent exhibitions include *Friends and Family*, Anton Kern, New York, *Warhol and...*, Kantor/Feuer Gallery, Los Angeles, and *Beyond Image: Photography in Contemporary Art*, Armory Center for the Arts, Pasadena.

*because brigitte says in spring everything is new again (or conserving andy)*, 2007, C-print, two parts LEFT: 40 x 40 inches, framed; RIGHT: 10 x 10 inches, overall dimensions variable, edition of 2 + 2 AP

## LA WOMAN: a gallerist's eye

a selection of 6 artists' works from **Cherry and Martin, LA,CA**

Brian Bress                      Nathan Mabry  
Ruby Osorio                      Antonio Adriano Puleo  
Amanda Ross-Ho              Augusta Wood

January 20-March 6, 2009  
Hanes Art Gallery-Mezzanine  
Wake Forest University



Charlotte and Philip Hanes Art Gallery  
Winston-Salem NC 27109 wfu.edu/art 336.758.5585  
brightpb@wfu.edu : faccinto@wfu.edu

## LA WOMAN: a gallerist's eye



a selection of 6 artists' works from  
**Cherry and Martin**  
Los Angeles, CA

**Ruby Osorio's** latest works delve into the interplay between mischief, myth, and art. Employing a preparatory process of collage and improvisation, she reorders the meaning of signs and signifiers taken out of their original context to raise more questions than can be answered at first glance of one of her paintings. Osorio consciously investigates artifice and its ability to both mask and reveal personal, social, and cultural assumptions.

Ruby Osorio's work was recently included in *20 Years Ago Today* at The Japanese American National Museum, Los Angeles. *Ruby Osorio: Story of a Girl (Who Awakes Far, Far Away)*, at the Contemporary Art Museum St. Louis, marked her first solo museum exhibition.

< cover image: *Such Wayward Whimsies 4*, 2007, 6-color lithographs, hand-stitched, suite of four, 17.25 x 13 inches



**Antonio Adriano Puleo's** paintings draw their motifs from a variety of art historical sources including Persian and Indian miniatures, Japanese prints and the work of Florentine master Fra Angelico. Yet his supersaturated Pop line work, vibrant color and dizzying perspective laid down in oil and acrylic paint, vintage fabrics and a wide array of paper types speak to a contemporary audience. The resulting work conveys such themes as personal solitude and the longing for connection to a higher state of being.

Antonio Adriano Puleo graduated with a MFA from the University of California, Los Angeles. Puleo's work has been recently featured at *LA><ART*, Los Angeles, and Pavel Zoubok Gallery, New York.

*Who We Are (How We Got Here)*, 2008, oil, acrylic, enamel, ink, watercolor, papyrus, paper on panel, 60 x 36 inches



Pulling forms and ideas from such sources as traditional African art, ancient Peruvian ceramics and American Minimalism, **Nathan Mabry** makes photographs, sculptures and works on paper that are more than just the sum of their parts. His works move easily between conceptualism and irreverence, bawdy humor and formal conceit, creating a psychotic experience that constantly upends and repositions the viewer's focus, informing both the objects Mabry creates and their relation to art history.

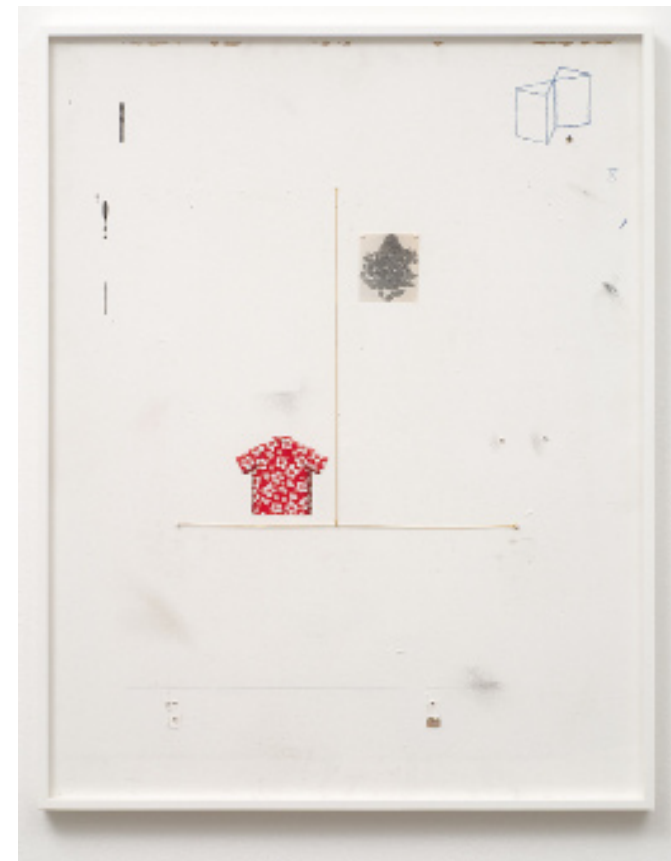
Nathan Mabry received a MFA from the University of California, Los Angeles. Major exhibitions include *Red Eye: Los Angeles Artists from the Rubell Family Collection* at the Rubell Family Collection, Miami, and *Thing: New Sculpture from Los Angeles* at the Hammer Museum, Los Angeles.

*Domestic Abstraction (Number 1)*, 2008, C-print mounted on aluminum, 24 x 24 inches, edition of 3 + 2 AP

**Amanda Ross-Ho's** pseudo-autobiographical work negotiates the critical space between image and object, addressing and mediating the experiences of looking and making. It examines the mechanics of production and presentation by mining cultural sources as well as artifacts from her own personal history, attempting to unite the personal and the universal. Her work takes the form of installation, sculpture, photographs, painting, and site-specific architectural interventions.

Amanda Ross-Ho received her MFA from the University of Southern California. Major exhibitions include the *California Biennial* at the Orange County Museum of Art, Newport Beach, and the *2008 Whitney Biennial* at the Whitney Museum of American Art, New York.

*Untitled Still Life (Trader Joe's)*, 2007, sheetrock, acrylic, graphite, color pencil, paper, plastic, map pins, imitation gold chain, 41 x 33 inches



**Brian Bress** has been widely praised for his brash experiments in installation, video and photo-collage. Sometimes compared to Bruce Nauman, Bress takes an almost maniacal pleasure in creating works that smash together diverse media. Bress' works have been called "crudely elaborate" in their similarity to sketch comedy television programming, while evoking in the viewer an intelligent awareness of the deeply critical position of the art world at large.

Bress received a MFA from the University of California, Los Angeles. Solo shows include the Zach Feuer Gallery, New York, and Angstrom Gallery, Los Angeles. He was recently included in *California Video: Artists and Histories* at the Getty Museum, Los Angeles. *(image on overleaf >)*