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WALTER BENJAMIN'S ARCADES

SEEING SECA

THE SCHORR COLLECTION

"A YEAR OF YES"

NCECA 2017 PORTLAND

ANDY MOSES

WURA-NATASHA OGUNJI

U.S. \$5.99/CAN \$6.99 Mar/Apr 2017
www.artltdmag.com





Human experience, and the way our images and actions may coalesce in a variety of ways—often falling into familiar grooves, or patterns—informs the work of artist **Philip Buller**. This March, Dolby Chadwick Gallery will present an assortment of his large-scale works. Buller has recently begun working with found photographs that feature crowds, often employing an improvisational painting approach incorporating printmaking techniques as well as a Richter-like use of the squeegee, to create colorful, figurative oil paintings on linen. Brilliant abstract patches in orange or yellow may burst like poppies amid a scattering of hats, or a grid of windows. Mining sources ranging from vintage photo books, Renaissance art and Eadweard Muybridge to images found on the internet, the artist gleans visuals that speak to him for a variety of reasons, then subsumes his individual figures and actions into a vibrant display of intersecting forms. Inspired by screen-printing techniques, Buller often paints the linen through a mesh window screen, incorporating the residue left on the screen elsewhere in the composition, or in a different work entirely. Says Buller, “It is my intention to use these images as one might use a brush stroke... I intend to use them freely, with abandon even.” Philip Buller “Human Patterns” can be seen at Dolby Chadwick Gallery March 2 – April 1, 2017.

“IN AND THROUGH,” 2017,
Philip Buller
OIL ON LINEN, 40" x 32"
PHOTO: COURTESY DOLBY CHADWICK GALLERY



Originally from the UK, **Erica Deeman** moved to the Bay Area five years ago to study photography. It was while working at Pier 24 Photography, a non-profit space on the SF waterfront, that her striking portrait series of African American women caught the eye of the director, Christopher McCall, who suggested she enlarge the scale. Deeman took his advice, although this move necessitated reshooting the entire series, as well as a shift from a digital process to use of film and a medium-format camera. “Silhouettes” garnered further notice, as well as gallery and museum showings, and this dynamic young artist is now gaining increased visibility in the SF art scene, having also recently received numerous grants and awards. In her upcoming exhibition at Anthony Meier Fine Arts, “Brown,” Deeman will continue her explorations of identity—this time focusing on subjects who self-identify as male—once again celebrating the dignity and power, as well as the diversity, of subjects whose ethnicity falls within the African diaspora. These beautiful and dramatic photographs reveal a commitment to, and reverence for both the history of photography, and for the tradition of portraiture. “Erica Deeman: Brown” will be on view at Anthony Meier Fine Arts from March 24 – April 28, 2017.

“GREGORY,” 2016
Erica Deeman
ARCHIVAL PIGMENT PRINT, 26" x 26"
PHOTO: COURTESY OF THE ARTIST
AND ANTHONY MEIER FINE ARTS



In 2015, the month of May was proclaimed as Asian Pacific American Heritage Month by Barack Obama; this spring, Oakland’s Vessel Gallery will present its own examination of Asian American identity with “**Excuse Me, Can I See Your ID?**” While plans have been in the works for two years, it is now in the context of the xenophobic thrust of the new administration that gallerist Lonnie Lee will present this group show. Artists including Cherisse Alcantara, Dave Young Kim, Heyoung Kim, Kyong Ae Kim, Juan Santiago, Sanjay Vora and Evan Yee, along with individuals incarcerated at San Quentin, will offer works in highly diverse media. Traditional oil paintings, encaustic-coated photographs, installation, porcelain sculpture and paintings on burlap sacks will address the variety of interpretations, and stereotypes, of what it means to be an “Asian American” in our society. Memories of internment camps remain fresh in the minds of many. States Lee, “in this show, I can shine light and give space and time to Asian American artists, to understand our own community’s issues both historically and in our present moment.” Vessel will also host an Asian film festival curated by Jasmine Lee Ehrhardt. “Excuse Me, Can I See Your ID?” goes on view at Vessel Gallery March 31 – May 27, 2017.

“RAJ IN THE TREE (BURLAP),” 2016
Sanjay Vora
ACRYLIC ON BURLAP RICE SACKS
88" x 70"
PHOTO: COURTESY VESSEL GALLERY