



Yvette Gellis



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Table of Contents

Movement and Change  
Within Stability

By Anna Maria Brunnhofer 4

Beyond All Scope of Sense

Linz, Austria  
The Brunnhofer Gallery 7

Vienna, Austria  
Loft 8 23

Joshua Tryst

Yucca Valley, California 31

Ufology, Outpost Projects

Somewhere Without Time

Dival , France  
Art & Education, E-flux 38

Round Trip Ticket

Draft #3 - The Road to Tainan  
Jiali, Taiwan  
Soulangh Cultural Park and Museum 47

Draft#2 - Bridging Two Cities  
LaVerne, California 55

Press Taiwan 60

Draft #1 – The Happy Typhoon  
Tainan - Taipei, Taiwan  
East Gate Museum of Contemporary  
Art, Cao Shan Dong Men Art Museum 61

Standing In The Corner

San Francisco, California  
Nancy Toomey Fine Art 67

Kenneth Baker  
San Francisco Chronicle

David M. Roth, Square Cylinder 73

1000 Ways to See It

Los Angeles, California

Molly Enholm, Artillery Magazine

Peter Frank, Huffington Post Arts 74

Pretty Vacant

Westwood, California  
Betty Brown, Art Week LA 82

Paintings

Sonora Desert - Amado, Arizona  
Forever Yong Farm 91

Santa Monica, California  
The 18th Street Arts Center 97

Constance Mallinson;  
Art in America / Decomposition 109

Resume

111



# Bewegung und Veränderung in der Stabilität

Yvette Gellis' erweiterte Gemälde

Yvette Gellis' Gemälde und Installationen der vergangenen Jahre spiegeln in besonderer Weise ihren analytischen Zugang zu Malerei und Raum sowie die sie stets begleitenden philosophischen Gedanken zur Veränderung wider. Jene visuell zu erkennenden ästhetischen Merkmale bieten Rezipient\_innen zwei inhaltliche Fäden, die Gemälde und raumübergreifende Installationen verbinden. Stets bildet das Gemälde als Medium den Kern des Schaffens und steht in steter enger Relation zu der Analyse der Künstlerin von Raum als ästhetische Qualität und kontemplativem Erfassen. Zusätzlich dazu umgreift ihr gesamtes Œuvre als dritten inhaltlichen Strang die philosophische Befragung der kollektiven Weltseele und des sich verändernden Individuellen. Die einzelnen Werke sind dabei jedoch frei von einer didaktischen Vermittlung eben jener drei Thematiken. Dadurch entfalten sie sich erst bei einem gesammelten Blick auf das gesamte Schaffen sowie im Gespräch mit der Künstlerin selbst. Das vorliegende Buch vereint stringent verschiedenste Ausstellungen in Amerika, Asien und Europa der letzten Jahre mit einigen dazu veröffentlichten Kritiken. Dieser Essay dient dabei dem Inhalt als Klammer und behandelt darüber hinaus vertiefend jene Thematiken, die sich hinter der visuell zugänglichen Oberfläche verbergen. Denn während verschiedenen Aspekte der Malerei und des Raums zum Teil visuell erfassbar, oder sogar tangibel sind, ist die Auseinandersetzung mit der kollektiven Weltseele und dem sich verändernden Individuellen rein intelligibel.

Zu Beginn bleibt gleich Folgendes zu statuieren: Yvette Gellis ist reine Malerin. Obgleich sie ihre Gemälde dazu drängt, raumspezifische Installationen oder Collagen aus differenten Materialien zu sein – die von ihr bearbeitete Thematik ist stets das „zeitgenössische Gemälde“. Wie im generellen gegenwärtigen Kunstdiskurs auch, kann Malerei bei Gellis nicht mehr auf die frühere Materialdefinition von „Öl / Acryl auf Leinwand“ verkürzt verstanden werden. Ihre mit dem Raum interagierenden Installationen, ihre dreidimensionalen, abstrakten Gemälde – die ebenso einzelne raumspezifische Werke sein können [zum Beispiel Joshua Tryst in Yucca Valley, S. 25ff., Somewhere Without Time in der Eglise Saint-Jaques, S. 33ff. oder 1000 Ways to See it in Los Angeles, S. 69ff.] als auch ein kuratiertes Konglomerat verschiedener Gemälde und Tapeten [siehe Beyond All Scope of Sense in Linz und Wien, S. 7ff.] – können als dekonstruierende Analyse des Akts der Malerei gelesen werden. Riesige Farbtropfen und –striche erscheinen, als ob sie den Raum als ihre Leinwand vereinnahmen würden und bahnen sich ihren Weg. Sie sind Symptom und Zeuge des erweiterten Begriffs der Malerei; ebenso wie es die expressiven Pinselstriche auf installativ verwendeten transparenten Materialien sind. Der Ausgangspunkt aller Arbeiten scheint auch der Ausgangspunkt ihrer künstlerischen Laufbahn zu sein: die pure Lust am Malen. Gemeint ist damit die Liebe zur malerischen Vorgehensweise. Das Setzen des kräftigen Bildstrichs, das Tropfen der pastosen Öl-Masse und die Verwendung leuchtender Farben lassen vor allem in den frühen, abstrakten Gemälden eine Zugangsweise ähnlich dem eines abstrakten Expressionismus vermuten. Gellis bleibt aber nicht bei einer unmittelbaren Gestik stehen, sondern analysiert das Gemälde auf seine Komponenten. Die verwendeten Medien in ihrer Arbeit stehen in einem direkten Dialog mit der architektonischen und sozialen Umgebung. Das, in unserem kollektiven Bewusstsein seit Clement Greenberg vor allem als „Bildebene“ gespeicherte, Gemälde wird in den Raum ausgedehnt und ihm nach dimensioniert. Es wehrt sich gegen die „dem Medium inhärente Verflachung“ und setzt ein dynamisches Erlebnis für Betrachter\_innen frei. Indem sich das Kunstwerk in die dritte Dimension ausbreitet, ist es eingebettet in das Paradigma des architektonischen Raumes und wird belebt durch Fülle und Leere, Bewegung und Veränderung der Umgebung. Für Betrachterinnen verschmilzt das Gemälde zusammen mit dem architektonischen Raum so zu einem kontemplativen Raum der visuellen Erfahrung.

Während Yvette Gellis also das Gemälde dreidimensional in den Raum streckt, arbeitet sie diametral mit der abgebildeten Umgebung. Sie drängt den sie umgebenden multidimensionalen Lebensbereich abstrahiert und eingeplant in die plane Leinwand. Die inhaltliche Verwendung einzelner Elemente ihres Umfeldes ist eine psychologische Reflexion subjektiver (Ver-)Bindung der Künstlerin zu jener konkreten Umgebung. Sie bindet so Landschaften und Vegetationen, architektonische Elemente oder auch abstrahierte, für die Gegend systematisch erscheinende Farben in ihre Bilder ein. In den neuesten Arbeiten [siehe Beyond All Scope of Sense S. 7ff] denkt Yvette Gellis den Ansatz des konzipierten Raumes weiter und integriert den virtuellen Raum. Das Virtuelle in seiner breiten Anwendung – die von unserer Gesellschaft heute täglich genutzten Social Media Kanäle, die unsere Wissensaufnahme und Perzeptivität auf direkte Weise beeinflussen – bieten uns nur abgeflachte Werke. In Netzwerken wie Instagram verbreiten User\_innen die Bilder größten Teils in standardisierten Abmessungen und Farb-Filtern. Durch die quantitative Flut angeglicher Abbildungen wird dem individuellen Bild bei der Betrachtung keine größere Aufmerksamkeit mehr gezollt. User\_innen scrollen in Millisekunden weiter und entscheiden innerhalb eines kurzen Augenblicks über Ge- oder Missfallen. Ein Gemälde, Kunst im Allgemeinen, fordert jedoch seine Aufmerksamkeit von Rezipient\_innen. Sie ist beständig und kann nicht innerhalb weniger Sekunden „weggewischt“ werden. Diese verschiedenartige Zeitlichkeit der

Medien assembliert Yvette Gellis. Sie erzeugt eine Reibung zwischen dem Manuellen und dem Digitalen. Durch das Hinzufügen eines, in der tatsächlichen „Instagram Größe“ ausgedruckten Instagram Fotos auf einem Gemälde negiert sie die ephemere Grundsubstanz des digitalen Bildes und integriert den virtuellen Raum vom tangiblen Screen in die sie umgebende greifbare Umwelt. So oszilliert das Gemälde zwischen dem realen Pinselstrich, dem digitalen Bild und der gedruckten Dissemination.

Dieser Prozess stellt ein Zitat der Grundzüge des Malens dar: Malerei bietet die Idee von Permanenz. Sie hält Inhalte fest, die in unserem Alltag stetigen Veränderungen unterworfen sind. Selbst-Fotografien der Künstlerin, collagenhaft in Werke eingearbeitet, verfolgen demnach nicht den Zweck der Selbstporträts, sondern vielmehr jenen der Selbstvergewisserung. Es ist die Selbstvergewisserung der Künstlerin über sich und ihre Gefühle in jenem bestimmten Moment, in jener bestimmten Umgebung, in der das Gemälde entstand. Denn während der emotionale Moment sich nach dem Beenden des Bildes verändert, bleibt dieser Akt des Verbildlichen in der planen und abstrahierten Umgebung sichtbar. Es ist ein Vorgang der Vergewisserung, dass die Künstlerin anwesend war – in dem Körper, in der Umgebung, diesen durch sie konstituierten Raum bespielend.

Veränderung, nicht nur die von Leben und Objekten, sondern auch von Wissen, begleitet Yvette Gellis' jüngste Arbeiten in verstärkter Form. Nach William Butler Yeats' und Carl Gustav Jungs Konzept der Weltseele gibt es ein gemeinsames Wissen – gleichsam dem allgemeinen Unbewussten – welches für individuelle Personen zugänglich ist und von Generation zu Generation weitergegeben wird. Es ist vorstellbar als ein „permanentes historisches Gedächtnis“. Dieses permanente Wissen ist es, auf welches der dritte inhaltliche Faden in Yvette Gellis' Œuvre Bezug nimmt. Titel wie Beyond the Scope of Sense fordern dazu auf, hinter das Tangible, hinter das Augenscheinliche zu blicken. Während der sich verändernde Körper in einer sich verändernden Umgebung festgehalten ist, sollte die permanente Seele in einem permanenten Kosmos verweilen. Basierend auf Platons Philosophie referiert diese Theorie auf „Den Einen“ [τὸ ἓν] sowie bei Aristoteles auf den „Ersten Beweger“. Diese eine permanente Quelle des Lebens bildet somit eine Kernidee der Arbeiten. Während Yvette Gellis zunehmend über die Vergänglichkeit von Bildern und Inhalten nachdenkt, wie eben jene im virtuellen Raum es sind, forciert sie die Repräsentation und formale Darstellung in ihren Gemälden. In den letzten Jahren entwickelte sich ihre Malerei dadurch vom gänzlich Abstrakten zum teils Darstellenden. Diese Annäherung scheint wie ein Festhalten an Abbildungen und Objekten, die sich ansonsten in unserer digitalen und natürlichen Welt verändern. Nichts erscheint statisch – ebenso wie sich Yvette Gellis' Arbeit je nach Raum und Betrachter\_in wandelt, ist auch jedes Objekt in unserer Umwelt mit einem jeden anderen verbunden. Nach Platons „Anima Mundi“ [ψυχή κόσμου], sind der Kosmos und die Welt mit allen Organismen auf selbige Art verbunden, wie die individuelle Seele mit dem Körper in Verbindung steht. Dies zeigt, dass jede Person, auch wenn sie vergeht, sich in einem Zusammenhang mit jedem Platz auf dieser Welt befindet. Yvette Gellis arbeitet dieses theoretische Phänomen durch die Platzierung des eigenen Körpers und der eigenen Seelenwelt in ihrer Malerei heraus. Im kontemplativen Raum erfahrbar wird das Konzept der Weltseele für Betrachter\_innen in den dreidimensionalen Gemälden im Kontext zu Raum und Zeit.

Yvette Gellis' Gemälde zeigen klar, dass der Diskurs über dieses Medium ein immer noch zeitgenössischer und wichtiger ist. In diesem scheint die Malerei durch ihre angedeutete Permanenz einen Gegenpol zu digitalen und virtuellen Bildern darzustellen. Dabei bildet sich hier an sich jedoch keine Polarität, denn Malerei – wie die Künstlerin sie verfolgt – ist stark genug, um sich stetig neuen Medien zu öffnen und dabei in ihrer Stabilität zu bleiben. Durch Aufnahme von Veränderung und dem Verständnis von Bewegung bietet das Gemälde als ein in den Raum gewandertes Medium die Möglichkeit, auf sehr direkte Weise reflektierend und sortierend zu wirken. (Yvette Gellis') Malerei fungiert so also stabiles Statement in all seiner Veränderung.



# Movement and Change Within Stability

Yvette Gellis' extended paintings

Yvette Gellis' paintings and installations of the past few years reflect her analytical approach to painting and space, as well as her perpetual philosophical scrutiny of the phenomenon of change. Within the visually recognizable aesthetic characteristics of her work, the observer can find three contextual threads that link her paintings and interspatial installations. Within this constellation, the painting as a medium forms the creative nucleus and a permanent, integral feature of the artist's analysis of space in terms of aesthetic quality and contemplative realization. In addition, her entire oeuvre deals with a philosophical investigation of the collective world soul and its changing individualisms. However, the various works are free of a didactic communication of the aforementioned three themes. These first find full expression in discussion with the artist and subsequent to the consideration of her entire oeuvre. Accordingly, this volume deals with recent exhibitions in America, Asia and Europe and the subsequent, published criticisms, while this essay is intended to serve as parentheses for the related content and a means of exploring in greater depth the topics that are concealed beneath the visibly accessible surface. For although the diverse aspects of painting and space are in part visually comprehensible, or even tangible, the analysis of the collective world soul and its shifting individualisms is exclusively cerebral.

The fact that Yvette Gellis is purely a painter should be established from the outset. For irrespective of whether she compels her pictures to become spatial installations, or collages comprised of a diversity of materials, her constant focus is upon contemporary painting. However, as is the case in general, current artistic discussion, Gellis' painting can no longer be understood using the earlier, abbreviated material definition of "oil / acrylic on canvas". Her installations, which interact with space and her three-dimensional, abstract paintings that can equally assume the form of individual, spatially specific works [e.g. Joshua Tryst in Yucca Valley, p. 25ff., Somewhere Without Time in the Eglise Saint-Jaques, p. 33ff. or 1000 Ways to See it in Los Angeles, p. 69ff.], as well as a selected conglomerate of differing paintings and wallpapers [see Beyond All Scope of Sense in Linz and Vienna, p. 7ff.], can be read as a deconstructive analysis of the act of painting. Huge blobs and dashes of color appear as if they wish to absorb the surrounding space as their canvas and assert their independence. They are both symptoms and witnesses of an extended understanding of painting, which applies equally to the expressive brush marks on the transparent materials that are used in her installations. The pure joy of painting, or to be more precise the love of the related physical act, are qualities in evidence in Gellis' earliest work and carried forward. Above all, in her early abstract paintings the placing of a powerful stroke of the brush, the droplets of thick oil paint and the use of brilliant colors are reminiscent of an approach similar to that used in Abstract Expressionism. However, Gellis does not limit herself to a direct gesture, but instead analyzes the very components of painting. The media employed in her work enter into a direct dialogue with the architectonic and social environment. The painting, which (since Clement Greenberg) is stored in our collective consciousness as a one-dimensional "picture plane", is extended into space and dimensioned accordingly. It resists the concept of the inherent flattening of the medium and releases a dynamic experience within the viewer. As a consequence of the burgeoning of the painting into the third dimension, it becomes embedded in the paradigm of architectural space and is activated through the content and emptiness, movement and change within its immediate surroundings. For the viewer the painting thus merges with the architectonic expanse to create a contemplative environment for visual experience.

Despite the fact that Yvette Gellis extends the painting three-dimensionally into space, she also works with the visualized environment in a diametrically opposed manner. She compresses the ambient, multi-dimensional living area onto the flat canvas in an abstract and flattened form with the contextual use of individual elements representing a psychological reflection of the subjective links of the artist to her respective, concrete milieu. Landscapes and vegetation, architectural elements and also abstracted colors that appear to be systematically endemic to the locality are thus combined in her paintings. In her latest works [see Beyond All Scope of Sense p. 7ff], Yvette Gellis considers the conceptual space approach further and integrates the virtual environment.

The virtual, in its multifarious applications, comprised of social media channels that are currently employed on a daily basis in our society and have a direct influence on our intake of knowledge and perception, only offers us one-dimensional works. In networks such as Instagram, users largely disseminate images in standard sizes and filtered colors. As a consequence of this quantitative flood of standardized representations, when observed, the individual picture is no longer allocated close attention. Users scroll further in milliseconds and therefore decide within the blink of an eye, whether something is, or is not, appealing. Conversely, a painting possesses durability and cannot be "erased" within seconds. Yvette Gellis assembles the differing timescales of the media and thus generates friction between the manual and the digital. As a result of the inclusion of a printed Instagram photograph in its actual size within a painting, she negates the fundamental ephemerality of the digital image and integrates the virtual space of the tangible

screen into the palpable, surrounding environment. Therefore, the painting oscillates between the genuine brushstroke, digital imagery and printed dissemination.

This process represents a reference to the artistic principle that painting offers the concept of permanence and therewith captures content that in our everyday lives is subject to constant change. Photographic self-portraits of the artist, which are integrated into the paintings in a collage-like manner, do not have the purpose of personal portrayal, but rather of self-assurance. This relates to the artist herself and her emotions at a certain moment in time and in the particular ambience within which the painting was created. For, while the emotional moment alters, following the completion of the picture this act of visualization remains visible in a flat and abstract environment. Part of the process of self-assurance derives from the artist's presence in both the physical object and the environment contained in the space that she has creatively defined.

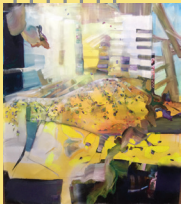
Change, not only in the sense of life an object but also of knowledge, accompanies Yvette Gellis' latest work in an enhanced form. In accordance with the concept of the world soul, as promulgated by William Butler Yeats and Carl Gustav Jung, collective knowledge that also simultaneously represents collective unconsciousness is existent, accessible to individuals, and is passed on from generation to generation. This can be conceived as a permanent historical memory and it is to this heritage that the third contextual thread in Yvette Gellis' oeuvre refers. Titles such as Beyond the Scope of Sense challenge the viewer to look past the apparent and tangible, for while the changing body is established within a shifting environment, the permanent soul should remain in an unchanging cosmos. On the basis of Plato's philosophy this theory relates to The One (τὸ ἓν) and in the case of Aristotle to the monotheistic prime mover. This forms a primary source of life and thus a core idea of the works. While Yvette Gellis increasingly considers the transitory nature of images and content like that found in virtual space, in her works she pursues its representation and formal visualization. As a result, during the past few years her painting has developed from the entirely abstract to the partially figurative. The convergence with the figurative appears to be similar to an adherence to images and objects, which otherwise alter in our digital and natural worlds. Nothing appears to be static, for just as Yvette Gellis' works move within space and in relation to the viewer, each object in our environment is related to every other. According to Plato's anima mundi (ψυχή κόσμου), the cosmos and the world with all its living organisms are linked in the same manner, as the individual soul is attached to the human body. This means, that even after death, every individual person retains a connection with every point on this planet. Yvette Gellis expresses this theoretical phenomenon through the placing of her own body and spiritual world in her painting. The concept of the world soul can thus be experienced by the viewer within the contemplative space of the three-dimensional paintings and the context of time and space.

Yvette Gellis' painting shows clearly that the discourse via this media remains contemporary and important. As a result of its implied permanence, painting represents a counterpoint to digital and virtual images. Nonetheless, within this context, it does not represent a polarity, as painting like that of the artist is strong enough to open up to the constant flow of new media while still retaining its stability. Through the inculcation of transitions and the understanding of movement, as a moving medium within space, the painting offers the possibility of an effect that is both reflective and classifying in a highly direct manner. Therefore, Yvette Gellis' painting acts as a statement of stability within all the plethora of change.

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Compare M. Ammer / A. Hochdörfer / D. Joselit, Painting 2.0: Expression in the Information Age, exhibition catalogue Museum Brandhorst and mumok Vienna, Munich / London / New York 2016

1Vgl. M. Ammer / A. Hochdörfer / D. Joselit, Painting 2.0: Malerei im Informationszeitalter, Ausstellungskatalog Museum Brandhorst und mumok Wien, München / London / New York 2016



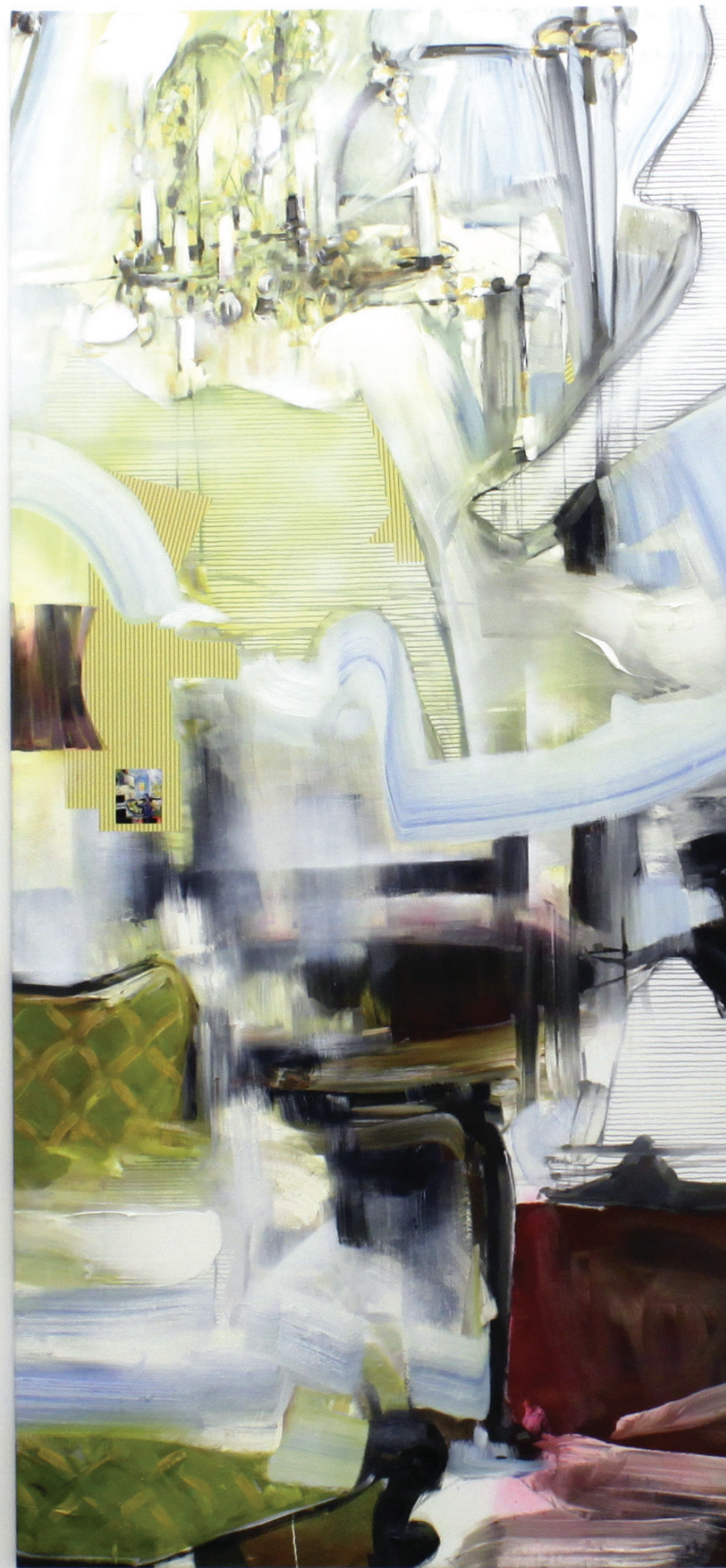


# Beyond All Scope of Sense

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**Linz, Austria**  
The Brunnhofer Galerie

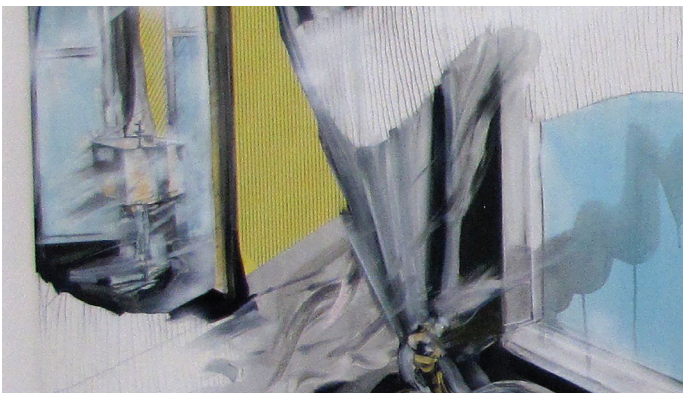












"Beyond All Scope of Sense" Gallery view from right / Details below, 2016



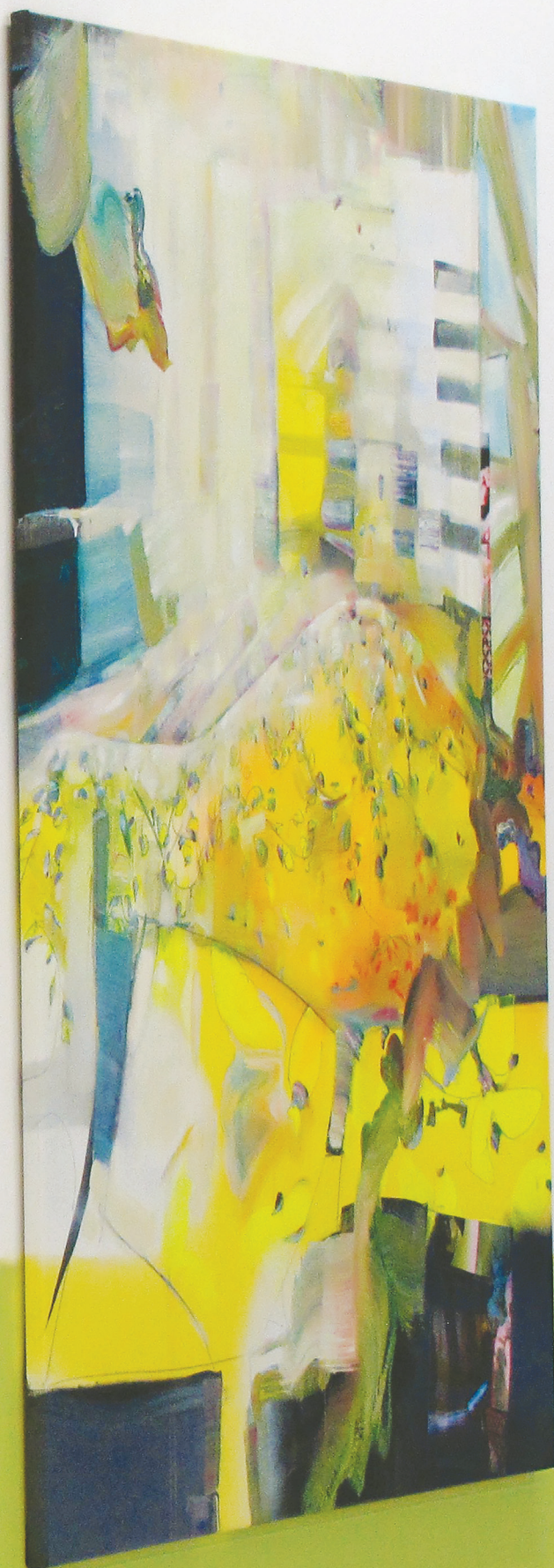


"Beyond All Scope of Sense" Gallery view from left / Details below, 2016













"Sense Memory, Purple" 52" x 42" Oil, 2016





"In the Space Through the Light" 52" x 42" Oil, Acrylic, Photo on canvas, 2016





"The Day It Happened" 52" x 42" Oil, Acrylic, Photo on canvas, 2016





"Hockney on Vacation" 52" x 42" Oil, Acrylic, 2016

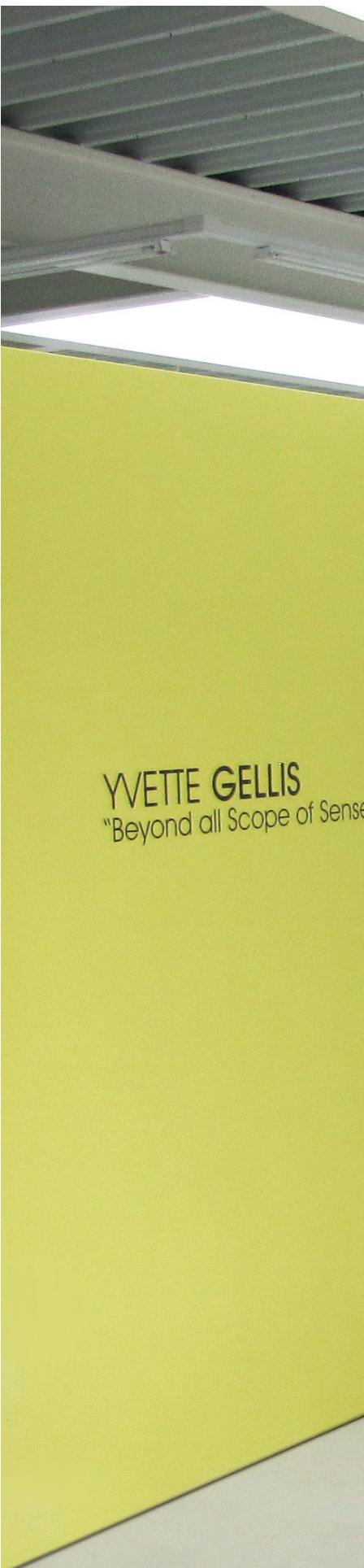












"Hauptplatz Gold" 2" x 42" Oil, Acrylic, original photo on canvas, 2016









"Blue Danube with Windows" 52" x 42" Oil, Acrylic, original photo on canvas, 2016



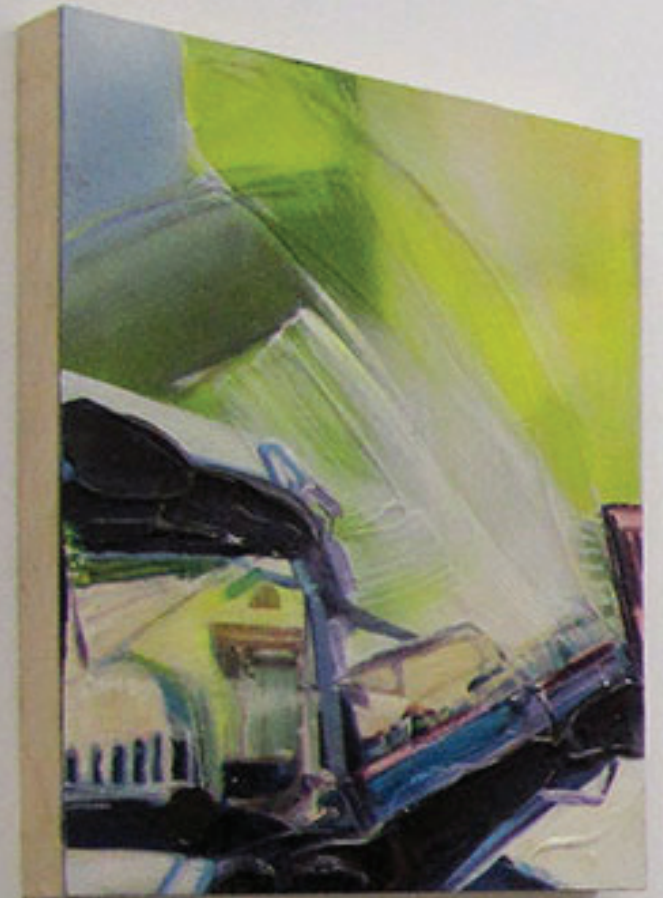
# Loft8

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**Vienna, Austria**  
In Der Brotfabrik

My work derives inspiration from the world in which I live and work. Wandering through various cities and environments with their endlessly shifting landscapes, often incongruous, and always progressively changing, I record perception like metaphorical footnotes: the stains, textures, and marks imprinted everywhere transforms into a kind of mind map of daily life. My fascination with the decay of once celebrated architectural buildings and spaces led me to examine how perception and experience inform the everyday world. Seeing my childhood home bulldozed to make way for a tract housing development left me with a profound sense of loss that still resonates in my mind. The recurring theme of loss is an ongoing theme in my work, as places most meaningful seem to disappear. Historical structures containing a vast history and life force further inform, representing at once a safe space and one imagined, yet within the passage of time degrades, becoming obsolete. Stored within memory are collections of images, landscapes containing objects, forms, and spaces, which I deconstruct and resurrect to reflect the fleeting nature of our urban landscape, as emblematic of the economic cycle of rebirth, growth and decline. Of concern is the evanescent nature of material, the entropy of matter that dissolves away as the physical world transforms. Memory contained in spaces cannot be erased, but may change overtime to reinvent the imagined. There is something beyond the physical world where thoughts transmute into "things," objects, formations in literal space and time, and my investment involves extracting meaning wherein the sacred and the profane co-exist.

**Yvette Gellis**











"Linz Interior 2" 52" x 42" Oil, Acrylic 2016 / "Linz Interior 1" 52" x 42" Oil, Acrylic 2016









Loft 8, Gallery View











# Joshua Tryst

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Yucca Valley, California  
Outpost Projects













"Joshua Tryst" 14ft. x 25ft. Mixed-Media, Yucca Valley, 2016





"Joshua Tryst" 14ft x 25ft. Mixed-Media, Yucca Valley, 2016





"Joshua Tryst" 14ft. x 25ft. Mixed-Media, Yucca Valley, 2016





"Joshua Tryst" 14ft. x 25ft. Mixed-Media, Yucca Valley, 2016



# Somewhere Without Time

Yvette Gellis

and Rebecca Bournigault



Gellis studio, Santa Monica, California 2015

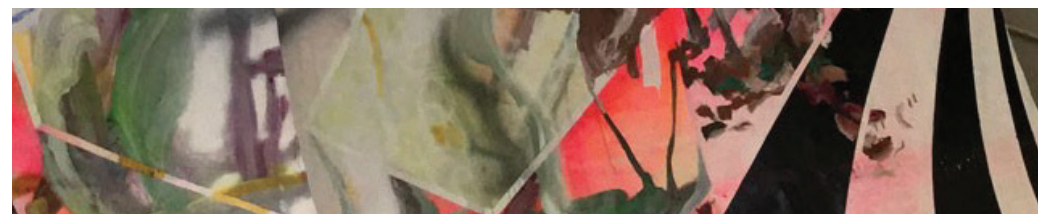
Somewhere Without Time marks the first collaborative project between Yvette Gellis (Los Angeles) and Rebecca Bournigault (Paris). Using a gutted 14th Century church outside Paris, the two artists will combine video, painting and installation to merge multiple processes and concepts. Responding to the surrounding architecture and to each artist's respective bodies of work, they will forge new territories, opening up a dialogue about contemporary art and its self-imposed boundaries.

American artist Yvette Gellis strives to expand upon the boundaries of painting while remaining ever-conscious of historical precedents. After attending UCLA and Art Center College of Design in Pasadena, she received her MFA in 2008 from Claremont Graduate University. A wanderer, Gellis records her perceptions like metaphorical footnotes: the textures, imagery and marks imprinted everywhere transform into a kind of mind map of daily life. Her fascination with the decay of architectural buildings and spaces led her to examine how perception informs the everyday. She states, "Memory contained in spaces cannot be erased. There is something beyond the physical world where thoughts transmute into 'things,' objects, formations in literal space and time, and my investment involves extracting meaning wherein the sacred and the profane co-exist." The structures she sets up for painting echo or reiterate the impermanent and mutable states depicted in her work—or, put another way: her painting is not simply static, an illusion or a picture of an event, but rather allows for participation in the event itself.

"Merging painting and architecture, she reverses the usual relationship of the two disciplines; instead of employing painting as architectural embellishment, she uses architectural space at the service of painterly gesture. Filling three-dimensional lines of force and broad two-dimensional strokes, the space allotted dissolves and entraps viewers—visually and spatially—in a welter of brittle, aggressive forms, both geometric and organic." (Peter Frank)

Selected exhibitions: LAX Airport, LAMAG Dept. of Cultural Affairs; The East-Gate Museum and Cao Shan Dong Men Art Museum, Yangmingshan, Taipei; Toomey-Tourell, San Francisco; The Torrance Art Museum, California; Fellows of Contemporary Art Los Angeles /MBA Museum Dallas, Texas; 18th Street Arts Center, Los Angeles; and KimLight/LIGHTBOX, Los Angeles.

Upcoming exhibitions: The Pasadena Museum of California Art; Soulangh Cultural Park & Museum, Taiwan and The Brunnhofer Galerie, Austria.





# Somewhere Without Time

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**Dival, France**  
Eglise Saint-Jacques  
Center of Art Marnay Art Center













(Front view from right) "Somewhere Without Time" 45' x 65' Oil, Acrylic and Graphic on Canvas and Mylar, 2015





"Somewhere Without Time" 45' x 65' Oil, Acrylic and Graphic on Canvas and Mylar, 2015 / Details





(Installation view) "Somewhere Without Time" 45' x 65' Oil, Acrylic and Graphic on Canvas and Mylar, 2015 / Details





Collaboration and Photo Installation by Rebecca Bournigault; Historical photos of the persecution of women over time.





"The Road From Tainan to Jiali" Five Panels, each 85" x 41" Oil, 2015



# Round-Trip Ticket

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Draft #3

Jiali, Taiwan

Soulangh Cultural Park and Museum













(View from right) "The Road From Tainan to Jiali" Five Panels, each 85" x 41" Oil, 2015





(Installation detail) "The Road From Tainan to Jiali" Five Panels, each 85" x 41" Oil, 2015





(View from left) "The Road From Tainan to Jiali" Five Panels, each 85" x 41" Oil, 2015





"The Road From Tainan to Jiali" Details, 2015









# Round-Trip Ticket

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Draft #2

**LaVerne, California**

The Harris Gallery

















(Installation detail) "Round Trip Ticket #2" Two Panels, each 82" x 64" Oil on Canvas and Mylar, 2015  
Background cloth banner by Flora Kao (Left page)





左起東門美術館負責人卓來成、林煌迪、依薇特·格利斯、陳寬育（攝影：張發凡）

從日常閒聊開始……

東門美術館「台南—洛杉磯對飛計畫」

藝術家林煌迪在洛杉磯驻村期間，認識了以繪畫為主要表達形式的依薇特·格利斯（Yvette Gellis），進而開展出一個實驗性的「台南—洛杉磯對飛計畫」。近日於陽明山上的東門美術館，有個小巧精緻的計畫成果展出，由陳寬育策畫，展出林煌迪與依薇特·格利斯的共同創作，以及文賢油漆工程行多位駐地藝術家的作品。

該計畫內容涵蓋來自多個領域的對話，探討藝文生態一些不一樣的可能。說這是一個「實驗性的」計畫，因為其實計畫內容衍生自許多藝文工作者對於社會現實體制的閒聊，計畫過程中也不時加入隨機應變的處理方式。

依薇特·格利斯的繪畫作品，以一種感性而直覺的書寫方式，以顏料與畫筆為媒介，將內心所感轉化成繪畫的形式再現，主題是她來台期間錯過卻帶給她豐富想像的颱風。林煌迪延續展場空間的歷史性、在地性脈絡，使用展場附近找到的木頭支架，於展場內撐起一個置放畫布的架構，木頭支架像是直接從屋頂延伸而出，再進入畫布，成為畫面上結構性的支架，搭起一個實在又緊密交織的就地聯合創作。

「一個房間計畫」是計畫中的一個子計畫，將台南的「文賢油漆工程行」二樓空間改造成一個類民宿空間，邀請藝文工作者來此夜宿，透過這樣的親身經歷展開更多元的對話。（撰文／張羽凡）

406 藝術家

兩位藝術家的駐村相遇，  
能有哪些可能？

## 台南—洛杉磯「對飛計畫」

文 | 陳寬育

圖 | 東門美術館

創作者在各地駐村的過程，重要的除了將自己的工作  
室移轉至另一時地，更是離開工作室，尋找對話甚至  
衝擊的機會，而理想的駐村經驗通常都更是關於「離  
開工作室」的異地生活經驗。當國際上許多機構廣邀  
藝術家前往時，國內各公私單位也有多年推動藝術家  
前往國外駐村的經驗，這還不包括許多由個人、創作  
團隊自行前往和邀請藝術家前來的交流計畫，難以在  
此盡數。這些以個人的創作工作結合工作坊、工作室  
開放、聚會、參訪，以及更重要的：結交新朋友等方  
式組構而成的駐村經驗，對藝術家個人而言，經常是  
個開拓人脈與視野的好機會。

這是「對飛計畫」的簡單背景，也隱然是對於「駐村內容」這件事之反思。計畫主要起因於去年林煌煌邀文化部補助在洛杉磯駐村期間，與同樣在當地駐村的美籍藝術家潔利絲（Yvette Gellis）展開許多對話。當然或許這不過就是兩位不同文化背景的藝術家的結識與閒談，但只要留意他們長期關注的議題，便不難理解「對飛計畫」試圖延伸的這種對話關係，是要擬仿「駐村」經驗，將個人的「相遇」，擴大成社群之間的交流。

### 生活導覽式的藝術交流

已參與台南文賢油漆工程行 12 年營運的林煒迪，對於藝術家工作室、展覽形式、藝術家之間的交流、社區鄰居的關係等，累積了許多經驗和觀察；而潔利斯的創作，擅長將繪畫性的空間與物理性的空間彼此交疊。

穿透，成為一種對於空間的環境思考，進而，也將這樣的創作關注從畫廊帶到街頭，面對公共空間中群眾的各式反饋。可以說，對於「關係」的思考可以視為兩位藝術家長期關心的問題，他們也決定將洛杉磯的駐村生活延伸到台灣，變成一場集體創作。

兩人的藝術合作計畫，交織了做為藝術家工作室的油漆行成員之間的對話與生產關係（包含楊思嵐的攝影團隊、張晏慈的攝影與網頁計畫等），也得到台南在地藝術社群「東門美術館」與「駒空間」的協助。濕利斯在台灣的駐村經驗，除了台南與台北的兩場展覽，也透過諸如工作室開放、南台灣各藝術空間聚會閒談、參訪、展覽發表等不同形式的聯誼。對於來訪藝術家而言，重點在於將旅遊參訪、藝術創作、經驗分享等過程變成真切的文化體驗，這種在地者的「生活導覽」和深入在地生活與藝術現況的有機交流方式，能為彼此蓄積更大能量與文化反思。對於油漆行與南台灣在地藝術生態而言，主要是能透過參訪和聚會對談產生連繫，開啟未來彼此交流的可能。

於是，關於駐村，以及兩位藝術家的相遇，能有哪些可能？在草山東門會館的發表展中，林煌迪與潔利斯以就地取材的方式，將彼此的作品結合成為一組繪畫空間裝置，展場並播放此次計畫的紀錄影片。日後，則換潔利斯策畫邀請台灣藝術家前往洛杉磯展開這類型的「生活導讀」式駐村。也許，這樣的駐村相遇與交流經驗，遠已不是一個駐村之後回國後寫結案報告並核銷經費便能道盡的故事。

01 台北的草山東門會館展場。

## B5 ■ 彩繪人生 ■

中華日報

中華民國一〇二年九月二十日／星期五

## 林煌迪搭起藝術家交流平台

以前把老舊油漆行改造成藝術空間 現將民宿風潮與藝術家進駐結合 喚起對台南當代藝術重視

[illegible]

▲台南在地藝術家林煌迪（右）藉「台南—洛杉磯對飛計畫」，打造藝術家一個交流平台，希望喚起大家對台南當代藝術發展的重視。（記者黃微芬攝）



# Round-Trip Ticket

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Draft #1

**Taipei, Taiwan**

Cao Shan Dong Men Art Museum, Yangmingshan













Collaboration and Wood Structure by Huang-Ti Lin, Three Panels each 66" x 102" Oil on Canvas, 2015





"The Happy Typhoon, Round Trip Ticket #1", Three panels each 66" X 102" Cao Shan Dong Men Art Museum, Yangmingshan, Taipei, Taiwan (Above)









# Standing in the Corner

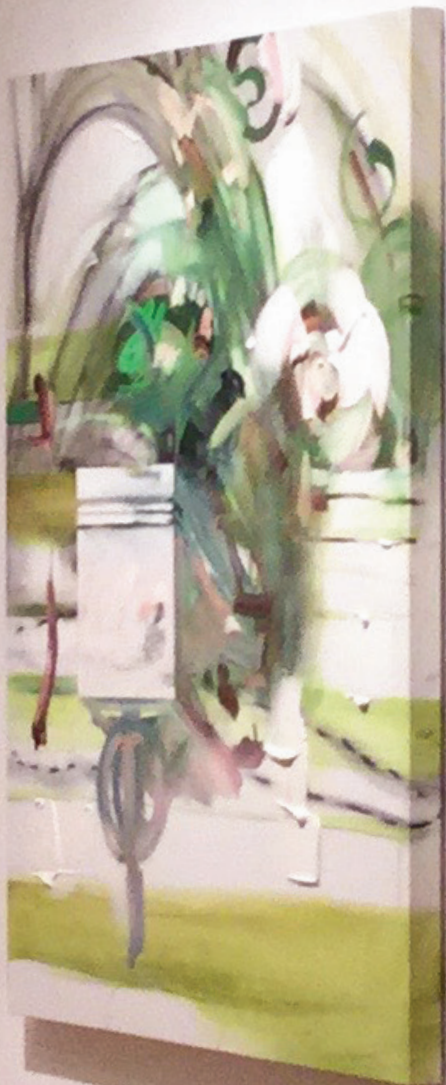
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**San Francisco, California**  
Nancy Toomey Fine Art













"Standing in the Corner #4" 52" x 42" Oil, Graphite 2015 / "Standing in the Corner #1" 52" x 42", Oil, Graphite 2015





(Studio view) "Standing in the Corner" 52" x 42", Mixed Media, 2015





"Standing in the Corner #2" 52" x 42" Oil, Graphite 2015 / "Standing in the Corner #5" 52" x 42" Oil, Graphite 2015



# Standing in the Corner: Paintings



Too little contemporary painting delivers a sense of adventure either to informed or uninitiated viewers. Count the work of Los Angeles painter Yvette Gellis an exception. Her paintings, in Toomey Tourell's final exhibition at its Geary Street address, make a bracing impression. Their unpredictability is rooted in materials as well as style. One piece has a Plexiglas panel pegged to its surface, which serves both to activate all the work's details in surprising fashion and as a symbol of Gellis' rethinking of what she made.

Ruched gauze emerges from the surface of another small work, like a studio secret inadvertently divulged but then allowed to show. The wonderful "Ruin in Pink" (2014) typifies in many ways the work Gellis shows here. At its lower left corner, cruciform bands on a white ground hint at a viewless window, seeming to invite light to stream throughout the picture. Dark-hued knife and brushstrokes spring forth suggesting stacked books or planks, giving way to a flurry of detail in the painting's upper right quadrant - a nearly pure instance of how the painter's hand can set a viewer's eye dreaming.

The uneven success of Gellis' work in this selection testifies to her willingness to strike out in any direction for the sake of her art's liveliness.

**Kenneth Baker**  
Art Critic SF Chronicle  
March 13, 2015

From Da Vinci to Picasso to Hockney, shifts in perspective have long reflected changes in how technology enables us to see. Non-Objective painting (and later Abstract Expressionism), with their focus on matters of the spirit, seem to have flown right past the immediate environs of their creators, thereby sidestepping any significant reimagining of urban and architectural space. LA painter Yvette Gellis seeks to alter that by using the outward trappings of Abstract Expressionism to forge new possibilities.

She builds paintings atop quavering lines rendered in cake-frosting whites, leafy greens and coal blacks. Some of the lines are thinly painted. Others are thick and bathed in gauzy highlights, as if dusted in fog. There are also plenty of bold gestures: black geometric slabs, gyroscopic squiggles and creamy arabesques. They converge to suggest

aerial views of cities and traffic snarls, inspired by a recent sojourn in Paris. Gellis also includes recognizable objects, and the tension between those static forms and the muscular gestures animating them makes for some intriguing spatial dislocations.



A key example is a Mount Tilly, a seventeen and a half foot-long canvas that depicts views of a palace seen through French windows and occluded, on either side, by dark shadow forms and bursts of glare. It reads like a triptych, with each part corresponding to a different, yet indeterminate

viewpoint. Better still is the trio of paintings from the Standing on a Corner series. Each contains a form resembling a marble casket; flanking it are propeller-like swirls, wispy arches, pale washes and rugged vectors - forms that somehow lighten the weight of it, while encouraging navigation of the territory around it. While these works reveal the influence of Hofmann, Richter, Franz Kline, Joan Mitchell and many others, they do so without falling under their weight.

Where the show stumbles is when Gellis, in an attempt to ally herself with the Space and Light movement, imposes reflective and/or transparent surfaces onto (or above) her canvases. They are, one would hope, anomalies because everything else in the exhibit points to how well she evokes space and light the old-fashioned way: by manipulating paint all by itself.

**David M. Roth**  
Square Cylinder  
Northern California Art  
24 March 2015





Yvette Gellis paints with such energy and ambition that the very boldness of her approach becomes its own *raison d'être*. Gellis does not simply capitalize on her own fervor, however, but puts it to work toward a yet more expansive end, the merger of painting and architecture. In this, Gellis reverses the usual relationship of the two disciplines; instead of employing painting as architectural embellishment, she puts architectural space at the service of painterly gesture. Her installation, filled with three-dimensional lines of force and broad two-dimensional strokes, ate up the small space allotted it and practically entrapped visitors – visually and spatially – in a welter of brittle, aggressive forms, both geometric and organic. The effect was at once discomfiting and exhilarating, as if one were being launched into space while still fastening one's seatbelt. Gellis's spatial design worked as much against as with the vigor of her forms, cutting them off in mid-flight, hanging as planar barriers to their trajectory, skewing our view of them by inviting us to spy on them through round and square apertures, and such – a risky aesthetic self-sabotage that sometimes compromised the dynamic of the whole, but other times added to the giddy turmoil. Gellis made a mess, but the mess was glorious, unpredictable and explosively loony at every turn, and, as one gradually came to realize, as logical as a building

**Peter Frank**

Haiku Reviews: ART 2014 Roundup II  
Huffington Post Arts, January 2015

## CRITIC'S PICKS: 2014 Top 10 Shows List

*"1,000 Ways to See It"*

Three-dimensional rifts on previous work, seemingly on the brink of new discoveries.

**Molly Enholm**

Art LTD . Magazine  
January 2015



# 1000 Ways to See It

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**Los Angeles, California**













"1000 Ways to See It" 35' x 25' Mixed-Media, 2014





"1000 Ways to See It" Details, 2014







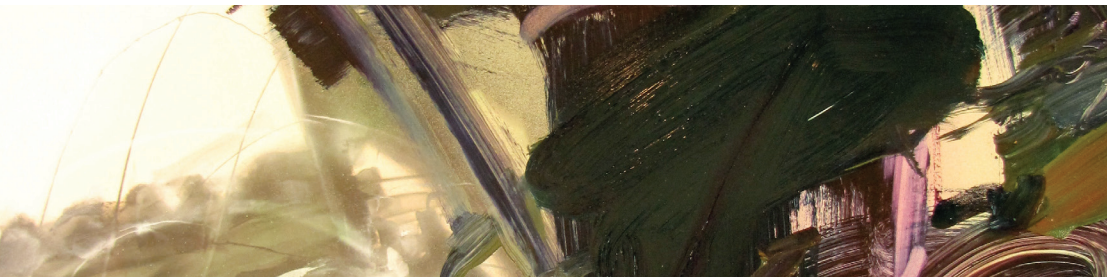


(Through the peek holes) "1000 Ways to See It" 35' x 25' Mixed-Media, 2014



# Other Visions, Other Venues: Two Indie Curatorial Projects in Los Angeles

Betty Brown



Historically, the display of art was controlled by wealthy and powerful non-artists and limited to specific institutional settings, whether churches, palaces, or Academic Salons. It was not until 1855 that French realist painter Gustave Courbet, bristling from being rejected by the Exposition Universelle, went out on his own and created the independent "Pavilion of Realism," a temporary structure he erected next door to the official venue. Nineteen years later, a group of young French rebels exhibited their paintings in the storefront that had been Nadar's photographic studio. The first group to exhibit outside the academic domain, the rebels were dubbed the Impressionists that year. Artists have curated exhibitions in alternative spaces ever since. Think of the 1913 Armory Show that introduced avant-garde Modernism to the United States, which was organized by American painters Arthur B. Davies, Walter Kuhn, and Walter Pach. Or think about the New York Society of Independent Artists that committed to show any artworks submitted. (Marcel Duchamp resigned from the group when they refused to display his "Fountain" of 1917.) Or think, more recently, of the excellent series of exhibitions organized by sculptor John O'Brien in the Brewery.

This weekend, two groups of artists continued that fine tradition by presenting exhibitions in alternative spaces, one a private home, the other a storefront that serves, primarily, as a center for photographic education

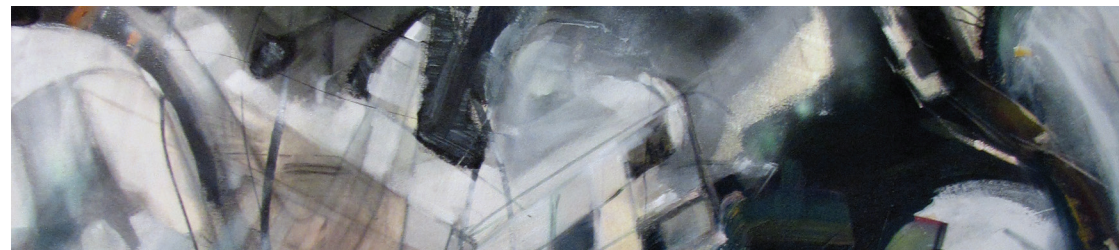


## Pretty Vacant

The home show was titled "Pretty Vacant" and organized by artist Yvette Gellis. When two of her friends decided to radically remodel the interior of their Westwood home, Gellis suggested that they invite artists to install works in each of the many rooms before demolition began. Thirteen artists were included in the show: Joshua Aster, Kristin Calabrese, Walpa D'Mark, Martin Durazo, Mark Dutcher, Chuck Feesago, Michol Hebron, Kelly McLane, Megan Madzoeff, Constance Mallinson, Jared Pankin, Christopher Pate, Eve Wood, and Alexis Zoto.

As with most large group exhibitions, "Pretty Vacant" was variously successful. Gellis's reworking of the living room was stunning. She created large, gestural paintings on the walls, on the wall-to-wall carpeting, and on large plexi panels angled throughout the interior. The space was transformed into a handsome dripped-and-poured Abstract Expressionist masterpiece.

Chuck Feesago used a room at the top of the stairs, lining the floor with air-filled plastic bags illumined by flashing neon lights. Bisecting the room was glowing wall of fabric, in front of which was suspended fragile red house form. Feesago's room had two doors. The doorway nearest the stairs was flanked by a poem written in silhouetted words against a smudged graphite cloud, "Uncertainty/It is a landscape of questionable belief/fueled by anxiety." Around the corner, the second doorway was hung with one of Feesago's poured grids. The entire space was alternatively lit by green, then purple, then pearly white lights. A disco-flashing, rhythmically pulsating house heart.



Constance Mallinson went through the house to remove squares of wallpaper and floor covering. She transformed all the squares into painting surfaces and hung them in one of the bedrooms. She collaged on some, painted on others, and left still others blank, allowing viewers to see them as "ready-made" artworks a la Duchamp. One of Mallinson's "assisted ready-mades" was a pale rectangle of aged wallpaper. On it, she painted four rippled tulips, allowing their petals and leaves to drip and run down the textured paper's surface. Gorgeous.

Other artists repurposed parts of the house or hung their paintings on the empty walls or installed videos against the bathroom mirrors. (I watched one video through a shower stall, while drinking a shot of tequila that was--I was assured--part of the installation.)

Of course, other artists have taken condemned dwellings and transformed them. Judy Chicago and Miriam Schapiro famously turned an abandoned Hollywood home into Womanhouse in 1972. A major icon of feminist art history, Womanhouse allowed artists to transform rooms into installations (Chicago's "Menstruation Bathroom" was probably most notorious) and enact domestic-themed performances (Faith Wilding's poetically evocative "Waiting"). More than forty years later, artists are still taking Los Angeles area homes and turning them into evocative spaces for Post Modern artworks. They are also following in the footsteps of the Impressionists, using alternative photographic spaces for curatorial projects.



# Pretty Vacant

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**Westwood, California**













"Pretty Vacant" Installation, 25' x 35' Mixed Media, 2013-2014





"Pretty Vacant" Details, 2013-2014









"Pretty Vacant" 102" x 66" 2013-2014









# Painting

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**Amado, Arizona**  
Sonora Desert, Forever Yong Farm





"Wide Open" 52" x 42" Oil / "Wide Open 2" 52" x 42" Oil  
(Previous Page) "Green Moment" 70" x 108" Oil and Acrylic





"Wide Open 3" 52" x 42" Oil / "Wide Open 4" 52" x 42" Oil





"Self Portrait in Yellow" 56"x 36" Oil and Mix Media, 2016





"Refuge" 80"x 112" Oil









# Painting

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**Santa Monica, California**  
The 18th Street Arts Center





Collabration and photography by Han Sungpil "Open Wide" Public Installation 12ft. x 45ft. Mixed Media









"Ascension" 9ft. x 13.5ft. Oil, Acrylic, Graphite





"Ascension" Floor's Sculpture, 9ft. x 5ft., Mixed Media





"The Cake Fight" 72" x 52" Oil, Acrylic, Graphite on panel, 2016





"Through the Tunnel" 72" x 52" Oil, Acrylic, Graphite on panel, 2016





"The Birthday Party" 72" x 52" Oil, Acrylic, Graphite on panel, 2016





"The Nap" 65" x 52" Oil, Acrylic, Graphite on panel, 2016





"Forever Tomorrow" 52" x 44" Oil, Acrylic and Graphite, 2016





"April 2" 52" x 52" Oil, 2015 / "April 1" 52" x 92" Oil, 2015





"Matter and Movement" 96" x 78" Mixed Medium at Kim Light 2008

## Yvette Gellis in **Art in America**

In this group of primarily large-scale paintings (all of 2007 or '08), renderings of architectural structures crossbreed with highly expressive abstraction. Beginning with interpretations of photos depicting exaggerated perspectives, such as receding urban buildings or interiors with long rows of plate glass windows rendered in soft atmospheric colors, Gellis then cuts loose with a wide repertoire of paint handling and mediums--acrylic, oil, oil pencil, graphite, charcoal, etc. Thick, black calligraphic lines and muscular shapes recall '50s Abstract Expressionism, especially the Kline and Motherwell variety, while in other areas hazy, impressionistic forms are enveloped by an enchanting, Monet-like light. In a number of these, like the near-identical *Cacophony in Gold* and *Cacophony in Pink*, a garish vertical stripe of neon pink, orange or lime green hugs an edge, as if a curtain were partially drawn over the stage, while the drama continues out front: geometry's logic is upstaged by the heroic, sometimes untidy, personal gesture.

All the works maintain a lively repartee between the illusion of deep, infinite space and the immediate surface pleasure of energetic abstract painting. Giant, frosting-thick gestures are sometime overlaid with or juxtaposed to smaller color swatches, metallic strokes, cracked cakings, thick sculptural lips or fine mists of pigment, syrupy pools of resin, and tarry encrustations and coagulations of black. Quick, graffiti-like

crayon and charcoal marks are given voice, as are precise drafted lines. Exuding a fast drive-by quality, forms seem to dynamically explode and rematerialize, disappear and reanimate. Destructive forces such as earthquakes, demolitions and street riots come to mind.

The two *Cacophony* paintings, with their bold, shiny, somewhat cartoonish gestures morphing into blurry pastel streetscapes, suggest writhing, struggling figures or intense inner turmoil within an environment whose coloration hints either at smog or the light-drenched hues of Southern California. Perhaps most striking in the exhibition is *Matter and Movement*. Here, painted girders dominating the left side of the canvas recede into the ether on the right, while chunky black brushstrokes appear to tumble or whip around the structure. Whether evoking the smoky aftermath of a nearby conflagration, the beginning of yet another construction project, or even a meditation on the gendering of landscape (denoted by upright steel beams contrasted with soft, nebulous space), Gellis elicits a range of compelling responses to an often anxious contemporary urban existence.

**Constance Mallinson**

Art in America, November 2008





"Rulnation" 42"x 48" Mixed Media 2013

## FELLOWS of CONTEMPORARY ART, Los Angeles, California

The three modest sized paintings included here are a departure from Gellis' large scale works combining painting and installation that involved expanding the two dimensional into real space through the use of photographs, tape, fabric, cut canvases. The smaller works here retain the intense sculptural physicality of paint seen in the epic paintings, often appearing as if carved or applied in thick tile like slabs or tumescences but contrasting with washier veils of pigment. Mining the history of painting with all the mediums rich possibilities in full evidence, classic tensions between light and dark tonalities, agitated and calm brushwork, illusions of distance and foreground are played for the most dramatic painterly effects. No Matter what scale, the paintings exist on a border between the restraints of representation and the emotive capabilities of abstraction. Once she collects visual evidence via photography from her wanderings throughout Los Angeles – or in the case of a series inspired by a sojourn at an organic farm – she creates her paintings by synthesizing the documentation with her own sensations and direct perceptions of the environment. Broad muscular gestures à la Franz Kline impart a primal experiential quality but simultaneously suggest falling steel girders and flying bricks as they fly across the canvas. Forms seem to explode then rematerialize, disappear then reanimate. Connections to green and urban landscapes are stated by brushy lush sections of foliage and sky in various weather patterns, and storms of ambiguous organic

shapes tumbling and colliding in lively color combinations like lavender, hot pink and orange.

Set within smoky or foggy atmospheric backgrounds, it's easy to see these paintings as recollections of 9/11 with its toppling towers and jettisoned bodies. Beyond the specificity of that iconic event, however lies Gellis's interest in the decay of once celebrated buildings and spaces and the sense of loss and anxiety, for example, engendered by seeing her childhood home demolished for a tract development. She states "Within my memory are landscapes, objects, forms and spaces which I deconstruct, resurrect, and change to reflect the fleeting nature of our urban landscape, emblematic of American economic cycles of growth, decline and rebirth." In direct conflict with the flat painterly expressionist field, Gellis traditionally turns the picture plane into a window from which to view this world, even supplying the billowing sheer curtain and the crisscross planes. In *Ruin With Yellow*, the near misses and clashes with the dispersing debris are punctuated with a burst of cadmium yellow, like a flash of morning sunlight. With a turn of the paintbrush, she reminds us of the ongoing dialectic between destruction and creation.

**Constance Mallinson**  
Decomposition Catalog, July 2013





American artist Yvette Gellis, was born in Chicago, Illinois. After attending UCLA and Art Center College of Design in Pasadena California, she received her M.F.A. in 2008 from Claremont Graduate University. The structures she sets up for painting echo or reiterate the impermanent and mutable states depicted in her work. Or put another way, her painting is not simply static, an illusion or picture of an event, but allows for participation in the event itself. While ever conscious of historical precedents, she strives to expand upon the boundaries of painting.

Ms. Gellis has had an active exhibition program both locally and internationally including The Brunnhofer Galerie, The Landesgalerie Museum of Modern and Contemporary Art, Linz, Austria / Linz, Loft 8, Vienna, Austria / Soulangh Cultural Park & Museum, Jiali, Taiwan / Saint Jacques Eglise, Dival, France / LAX Airport, Department of Cultural Affairs / Nancy Toomey Fine Art, San Francisco / The East-Gate Museum with, Cao Shan Dong Men Art Museum, Yangmingshan, Taipei, Taiwan / Fellows of Contemporary Art, Los Angeles, California / The Museum of Biblical Arts, Texas / The Los Angeles Museum of Contemporary Art and The Torrance Art Museum, California. She is the recipient of a Fondation Ténor for her participation at camac, in France, awarded the Salzamt die KUNSTSAMMLUNG des Landes Oberosterreich, Linz, Austria and The 18th Street Arts Center. Future exhibitions include The Pasadena Museum of California Art.



# YVETTE GELLIS

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## American artist Yvette Gellis lives and works in Los Angeles, California

### EDUCATION

2008 Masters of Fine Arts, Claremont Graduate University, Claremont, California  
2002 Art Center College of Design, Pasadena, California  
1999 University of California, Los Angeles, Los Angeles, California  
Bachelor of Arts, Northern Illinois University, Illinois Graduated cum laude  
London Academy of Music and Dramatic Art, London, England  
Beaux Arts, Aix-en-Provence, France

### RESIDENCIES

2016 Atelierhaus / Studiohouse Salzamt die KUNSTSAMMLUNG des Landes Oberosterreich, Linz, Austria  
2015 Soulangh Artist Village, Soulangh Cultural Park, Tainan, Taiwan  
Camac, Center of Art, Marnay sur Seine, France  
2014 Camac, Center of Art, Marnay sur Seine, France  
2013 Paint House Studios, Tainan, Taiwan  
2012 Forever Yong Ranch and Organic Farm, Amado, Arizona  
2008 (Present) The 18th Street Arts Center, Santa Monica, California

### SOLO EXHIBITIONS

2016 "Beyond All Scope of Sense" Brunnhofer Galerie, Linz, Austria  
"Beyond All Scope of Sense" Loft 8, Vienna, Austria  
"The Birthday Party" Durdan & Ray, Los Angeles, California  
2015 "Somewhere Without Time" Dival 14c. Eglise, Villenaux la Grande, France  
"Standing in the Corner" Nancy Toomey Fine Art, San Francisco, California  
2014 "1000 Ways To See It" Garboushian Gallery, Beverly Hills, California  
CAMAC, Marnay sur Seine, France  
2013 "Round Trip Ticket" East / Gate Museum of Contemporary Art, Cao Shan Dong Men Art Museum, Yangmingshan, Taiwan  
Licence Gallery, Taipei, Taiwan  
"The Happy Typhoon" Paint House Studios, Tainan, Taiwan  
2011 "Hugs and Kisses" Brunnhofer Gallery, Linz, Austria  
"Ephemera" Garboushian Gallery, Beverly Hills, California  
"Open Water" 18th Street Arts Center, Santa Monica, California  
2010 "Aqueous / Igneous" Project Room, 18th St. Arts Center, Santa Monica, California  
2009 "Violet Jolt" Conflux City Festival, The Blarney Building, New York City  
2008 "New Painting" Kim Light Gallery; LIGHTBOX, Culver City, California  
"White Cube" Thesis Exhibition, East Gallery, Claremont Graduate University, Claremont, California  
"PCH at Sunset Boulevard" Installation Gallery, CGU, Claremont, California  
2007 "Conversations" East Gallery, CGU, Claremont, California  
"Mind Maps" Installation Gallery, CGU. Claremont, California  
"Infringement" The Atrium, CGU, Claremont, California

### GROUP EXHIBITIONS

2018 "The Feminine Sublime" Pasadena Museum of California Art  
2016 "Linzer-Kunstsalon" Landesgalerie Museum of Modern and Contemporary, Linz, Austria  
"Ufology" Outpost Projects, Yucca Valley, California  
"Bridging Two Cities" Round Trip Ticket, Draft#3, Soulangh Cultural Park & Museum, Jiali, Taiwan  
2015 "Round Trip Ticket" Draft #2, The Harris Gallery, University of LaVerne, California  
2014 "Welcome to Los Angeles" LAX Airport, LAMAG Department of Cultural Affairs, Los Angeles, California  
"Gallery Tally" Área: Lugar de Proyectos, Caguas, Puerto Rico,  
"Pretty Vacant" Pop-up Group show, Westwood, California - both Curator and Artist  
2014 (Present) "Anoint, Touch, Heal" A CIVA traveling exhibition throughout the United States  
2013 "Decomposition" Fellows of Contemporary Art, FOCA Gallery, China Town, Los Angeles, California  
"Overload" The Garboushian Gallery, Beverly Hills, California  
"8in. x 8in." Museum of Biblical Art Dallas, Texas  
"Mas Attack" Torrance Art Museum, LA Mart, Los Angeles, Las Vegas, and Santa Monica, California



2012	“Architectural Deinfocement” Cerritos College Art Gallery, California “ArtWiki” Collaboration with Han Sungpil, 7th Berlin Biennale “To Live and Paint in LA” Torrance Art Museum, Torrance, California
2011	“Turn Around” Brunnhofer Gallery, Linz, Austria “Finally Spring” Brunnhofer Gallery, Linz, Austria
2010	“The Mannequin Collective” Santa Monica Place, California “Rental Gallery” Los Angeles County Museum of Art, Los Angeles, California “In Bed Together” Royal/T, Culver City, California
2009	“Group Show” Kim Light Gallery; LIGHTBOX, Los Angeles, California “Sleights of Hand” Sam Francis Gallery, Santa Monica, California
2008	“NADA” Kim Light / LIGHTBOX, Chicago, Illinois
2007	“Exhibitionist” 2nd year MFA Show, East Gallery, Claremont Graduate University, Claremont, California
2006	“Buzz” Peggy Phelps Gallery, Claremont, California
2002	“Seeing” Art Center College of Design, Pasadena, California

**BIBLIOGRAPHY**

2016	Diversions, LA, Genie Davis, June 5, 2016 Durden and Ray, Shana Nys Dambrot, June 24, 2016 OOEN, Upper Austria, Von Hannah Winkelbauer, February
2015	Square Cylinder, Northern California Art, March 24 SFGate, Kenneth Baker, Critic SF Chronicle, March 13 Art LTD, Molly Enholm, Critics Pick, Top Ten Shows of 2014, January Edition Huffington Post Arts, “2014 Roundup” Peter Frank, January 7
2014	Pretty Vacant, Catalogue, Eve Wood, Yvette Gellis
2013	Artweek LA, Betty Brown, “Other Visions, Other Venues” November 20 China Post, Taiwan (In Chinese) Taipei Times, Taiwan (In Chinese) Decomposition, Catalogue, Constance Mallinson
2012	Torrance Art Museum: Madrona Musings, Lawrence Ramirez, March 9 Architectural Deinfocement, Catalogue, James MacDevitt, Cerritos College
2011	Art LTD magazine, Artist Profile, Eve Wood, September Edition Huffpost Arts, Huffington Post, Peter Frank, August 27 Yvette Gellis, by Ron Lopez and Clayton Campbell, 1st Edition, hardcover book LA Art Diary; Best Shows in LA, Tracey Harnish, August 17 Newsline PMA, Bonnie Gretzner, January 13
2010	Art Slant, Eve Wood, “ Reaching Through the Glass” January Anderson Kam Art, Donna Anderson, “In Bed Together” January
2009	NYU News, Max Behrman, The Barney building gets a ‘Violet Jolt” September
2008	Art in America Magazine, Constance Mallinson, November LA Weekly Newspaper, Christopher Miles, “ Art Around Town” June 13 -19 The Flame, Magazine of Claremont Graduate University, Volume 8, Spring Edition CGU President Robert Klitgaard, “Great Conversations That Matter” page 5
2007	Johnson, Nikolaos; The Flame “Claremont Students Singled Out for LA Art Show”

**MEMBERSHIPS & AWARDS**

2015 & 2014	Foundation Ténnot award CAMAC France
2013	Foundation of Arts and Culture Taiwan Grant Residency 18th Street Arts Center, Santa Monica, California Finalist – Most Outstanding Alum / Honors Program NIU
2008	President’s Award, Claremont Graduate University
2007-2008	Graduate Scholarship Fellowship Award, CGU

**REPRESENTATION**

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