



Yvette Gellis



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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 unterschiedlichen 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 eingeebnet 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 Jung's 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 Bewegter“. 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“ [ψυχὴ 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.

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

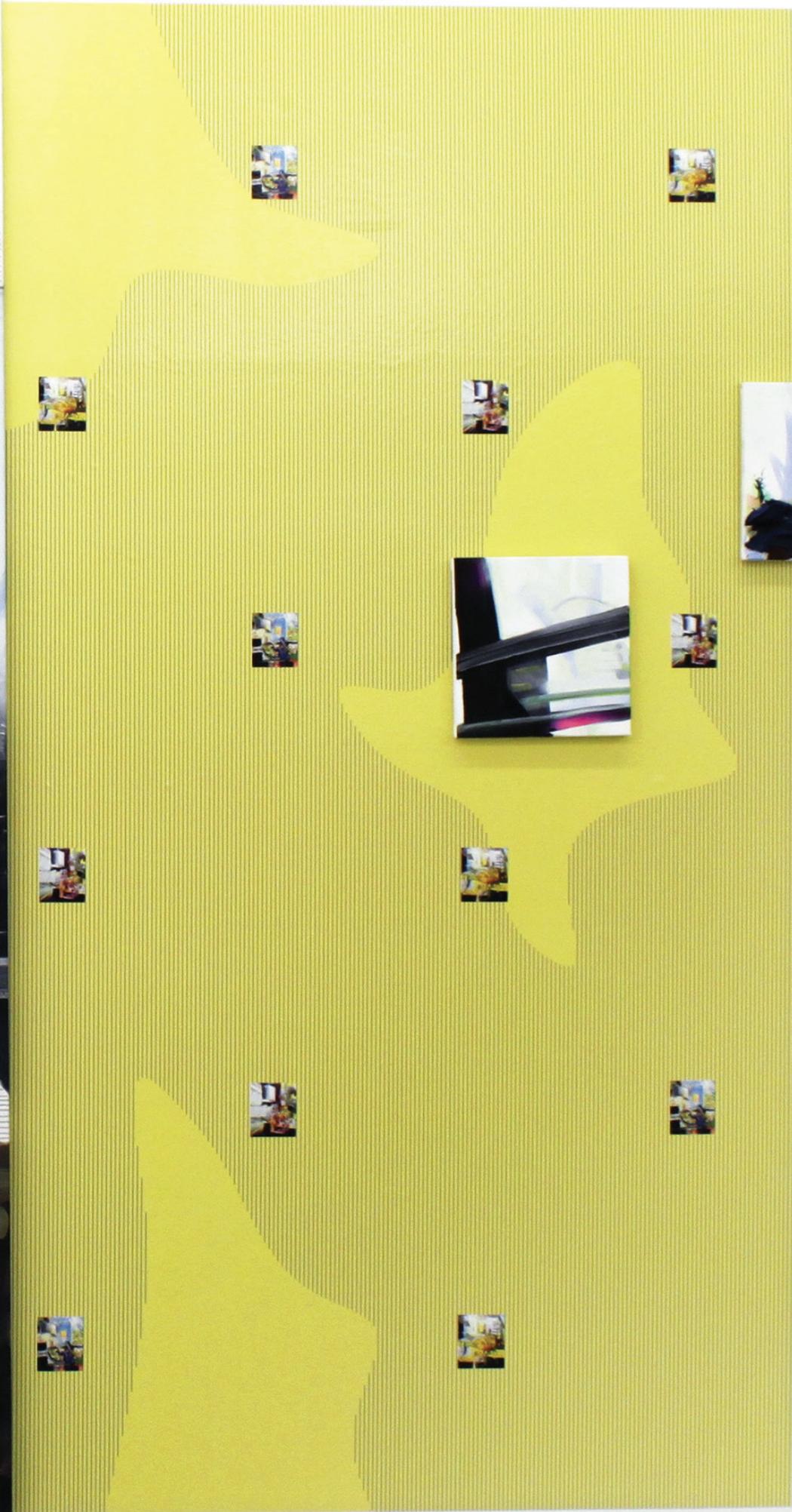


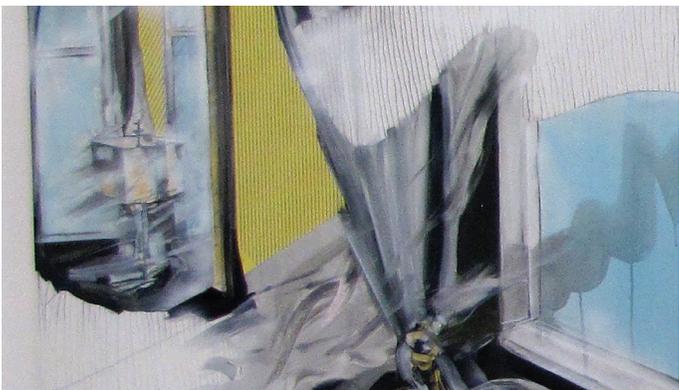


Beyond All Scope of Sense

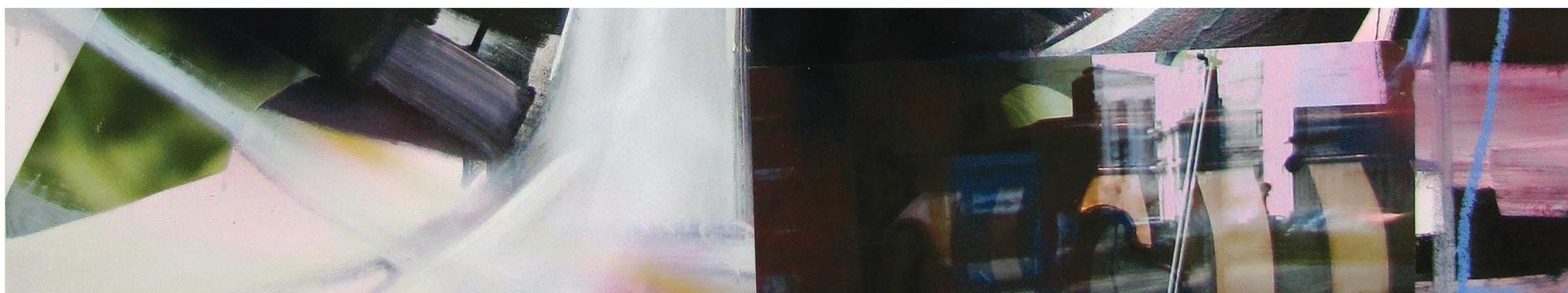
Linz, Austria
The Brunnhofer Galerie







"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

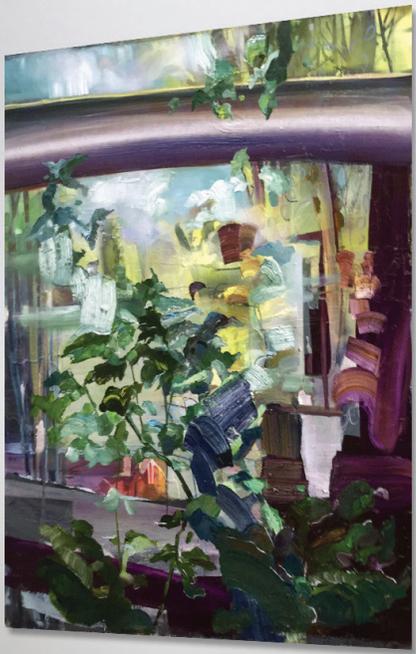


"The Day It Happened" 52" x 42" Oil, Acrylic, Photo on canvas, 2016



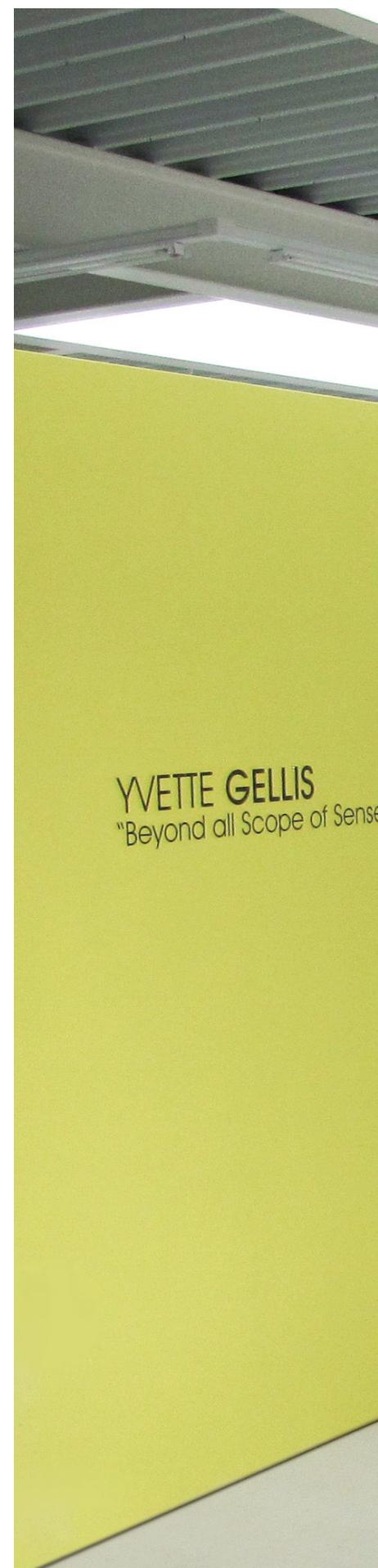
"Hockney on Vacation" 52" x 42" Oil, Acrylic, 2016

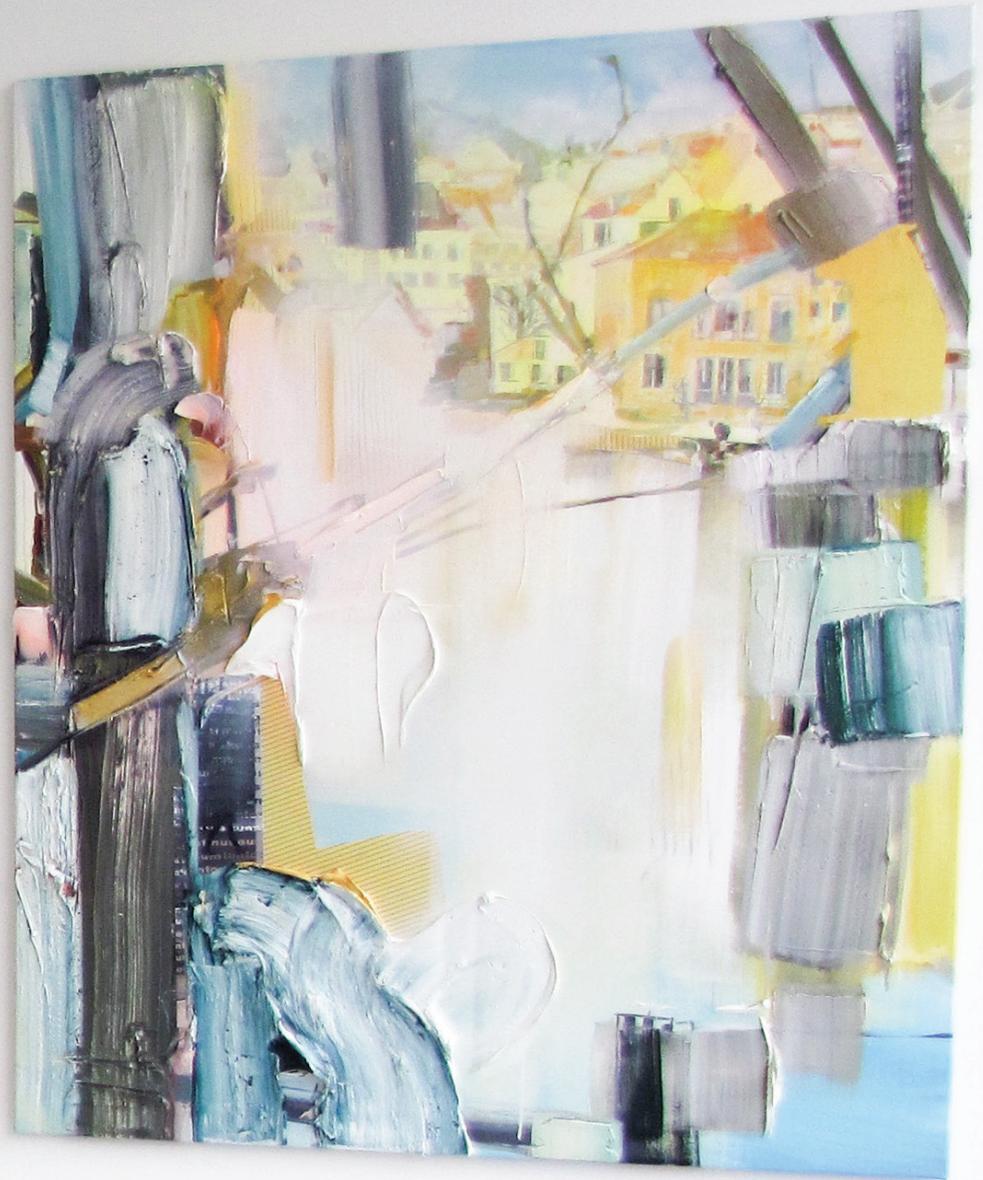






"Hauptplatz Gold" 2" x 42" Oil, Acrylic, original photo on canvas, 2016







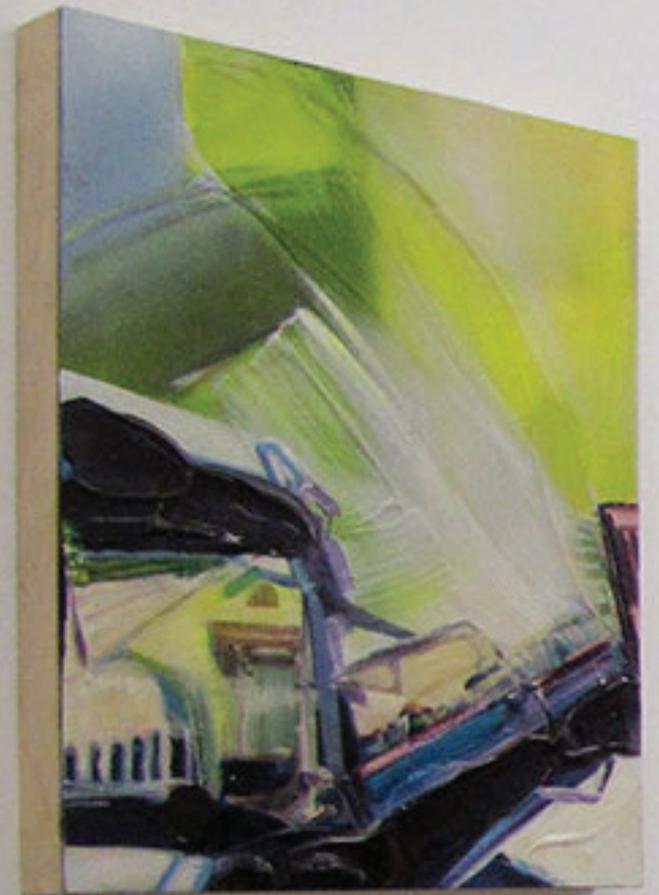
"Blue Danube with Windows" 52" x 42" Oil, Acrylic, original photo on canvas, 2016

Loft8

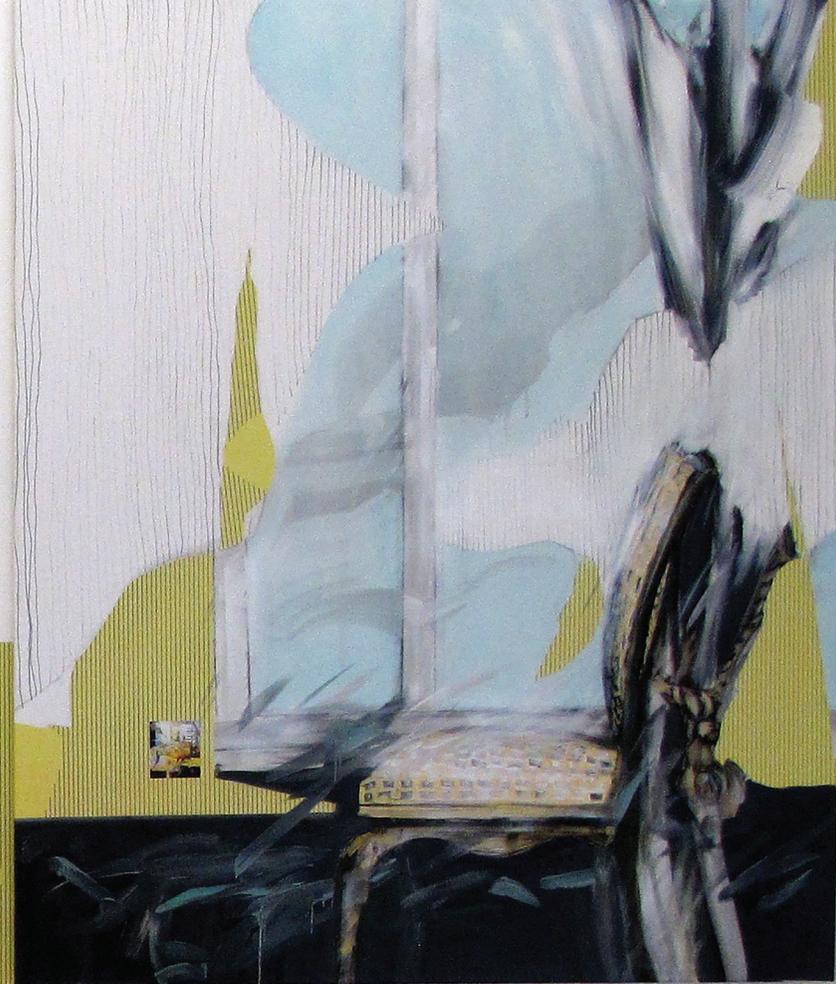
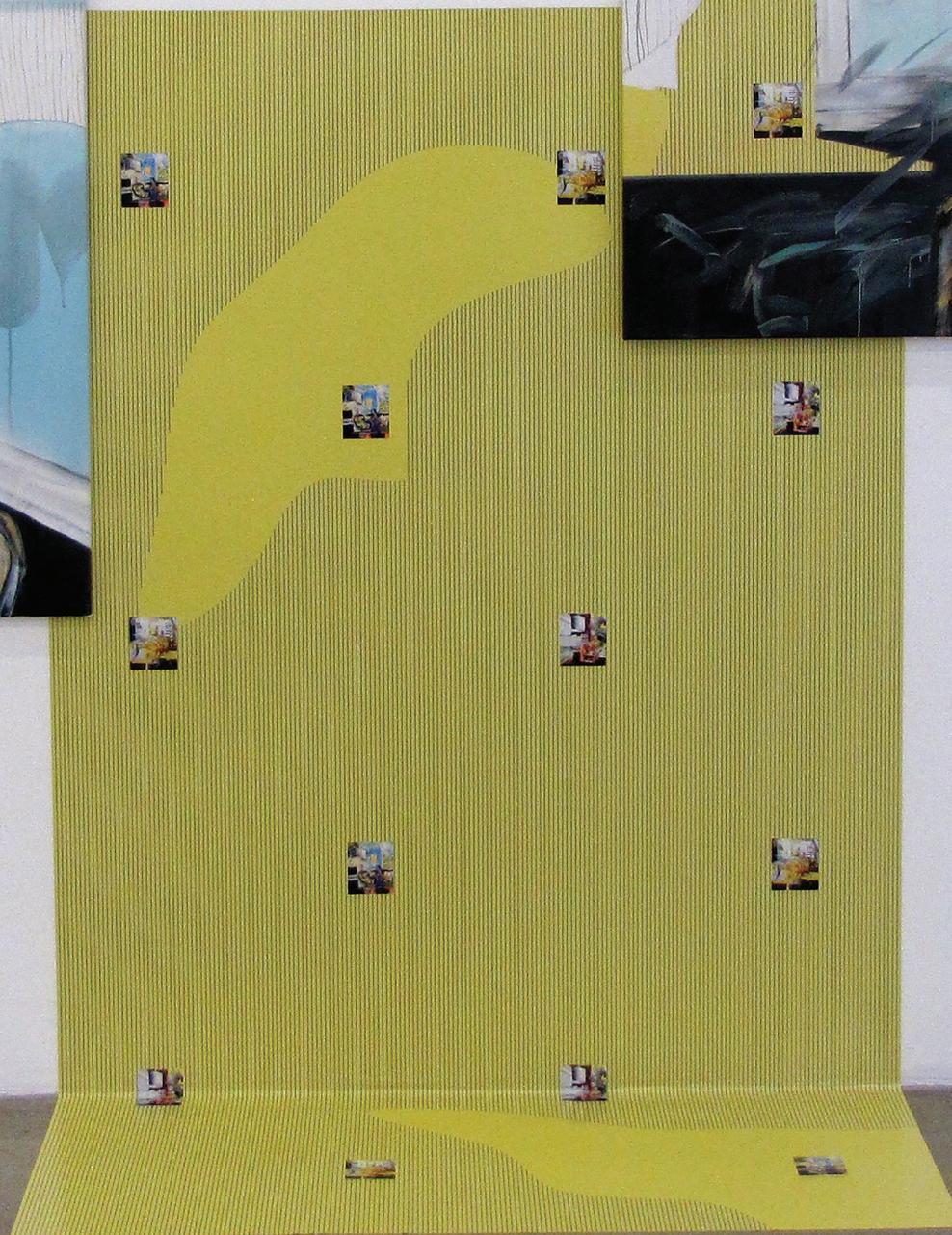
Vienna, Austria
In Der Brotfabrik

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





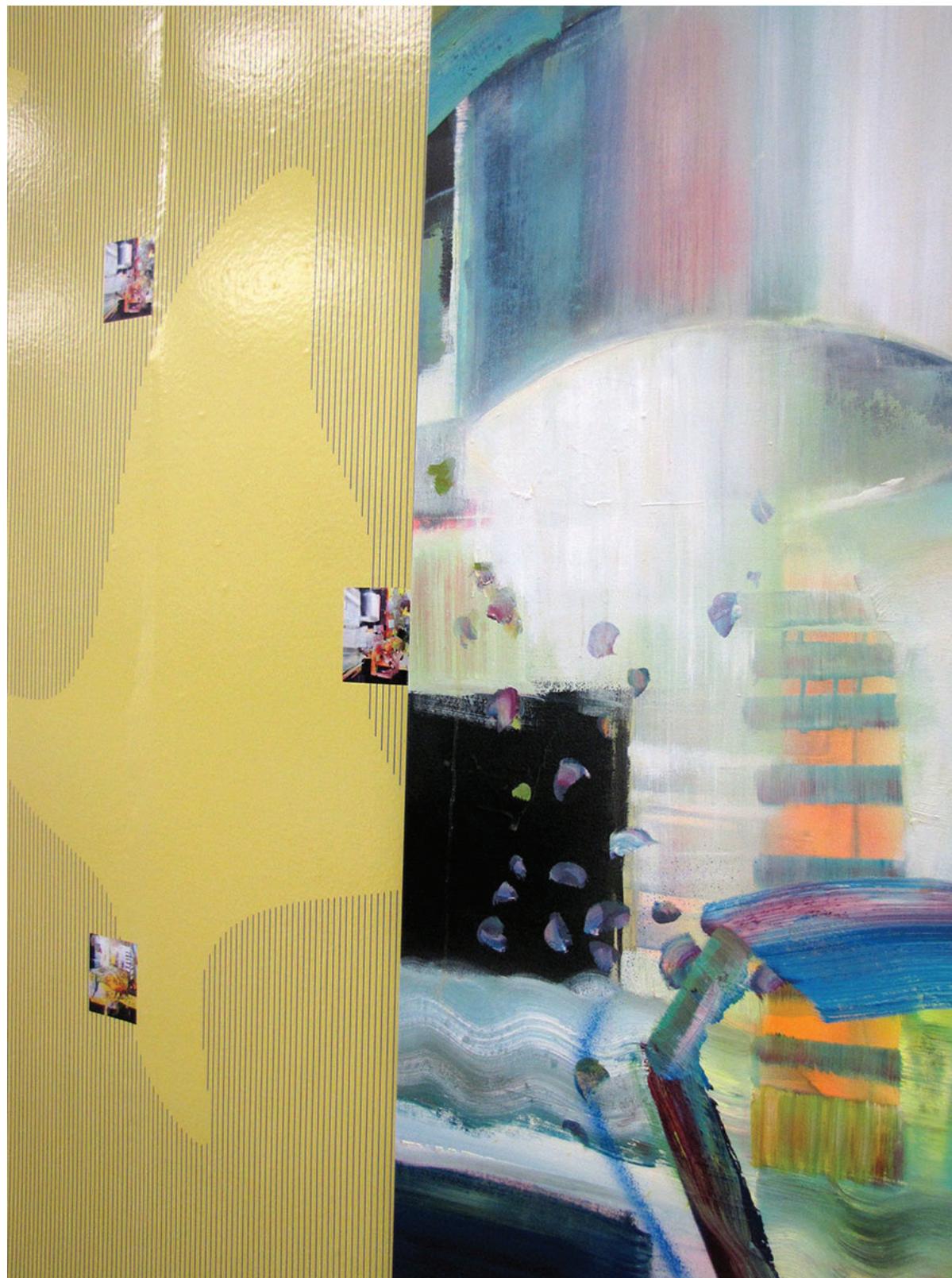


"Linz Interior 2" 52" x 42" Oil, Acrylic 2016 / "Linz Interior 1" 52" x 42" Oil, Acrylic 2016





Loft 8, Gallery View





Joshua Tryst

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

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

Draft #3

Jiali, Taiwan

Soulangh Cultural Park and Museum



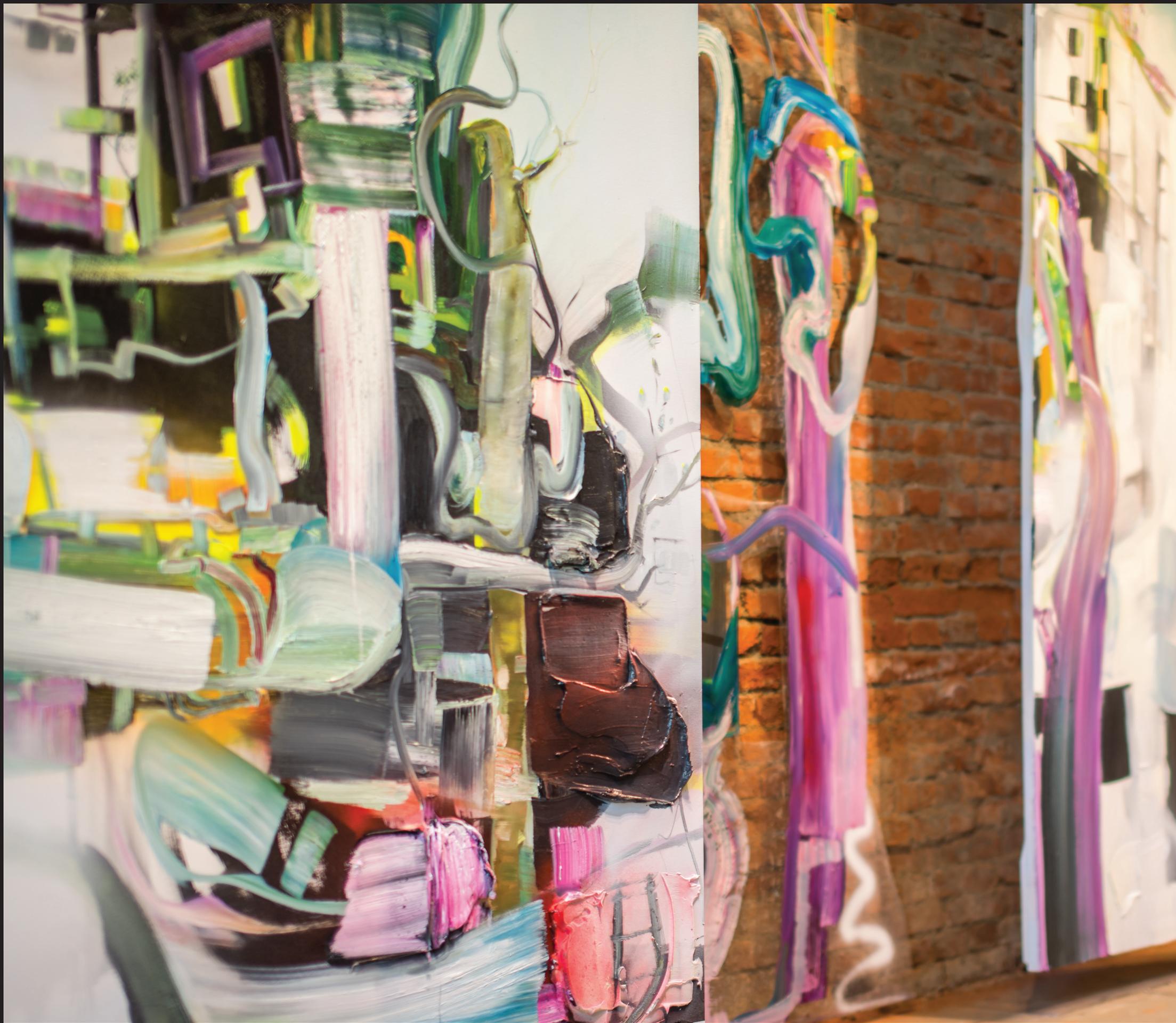




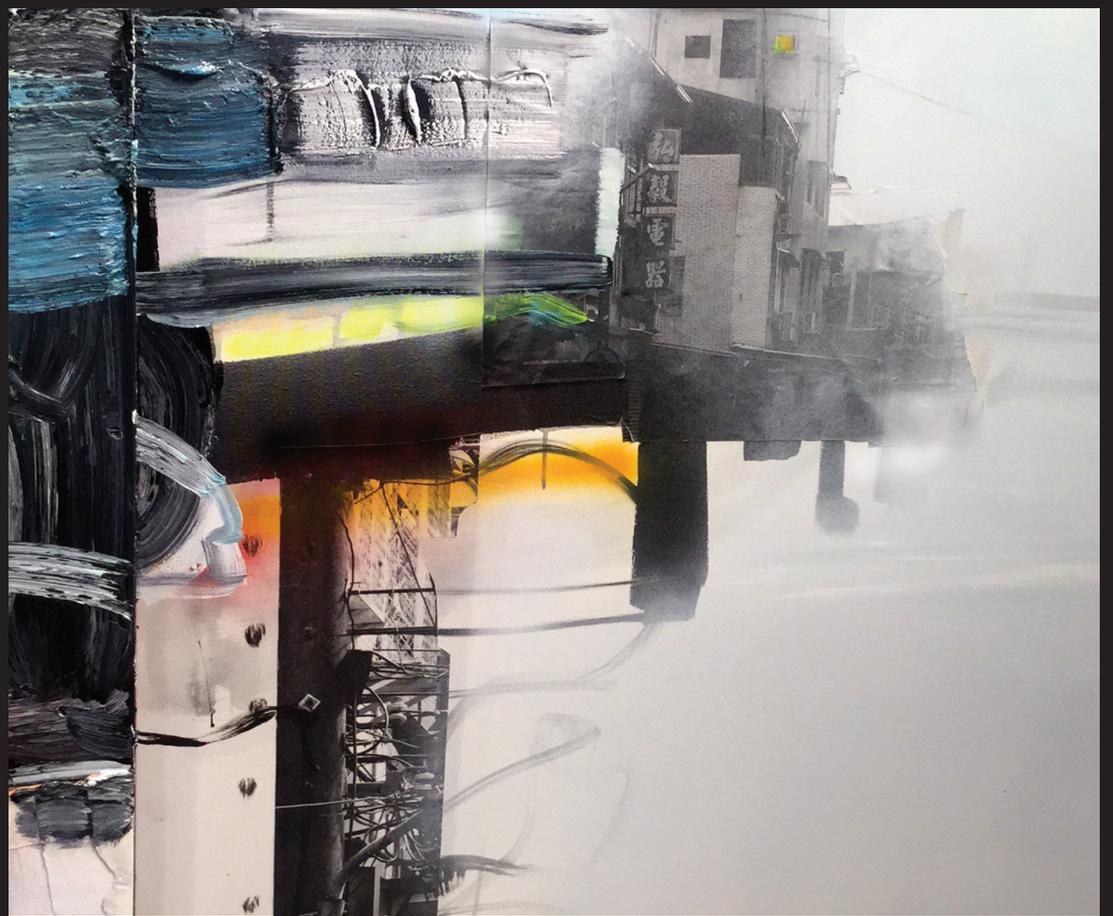
(View from right) "The Road From Tainan to Jiali" Five Panels, each 85" x 41" Oil, 2015



(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

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)

Round-Trip Ticket

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)

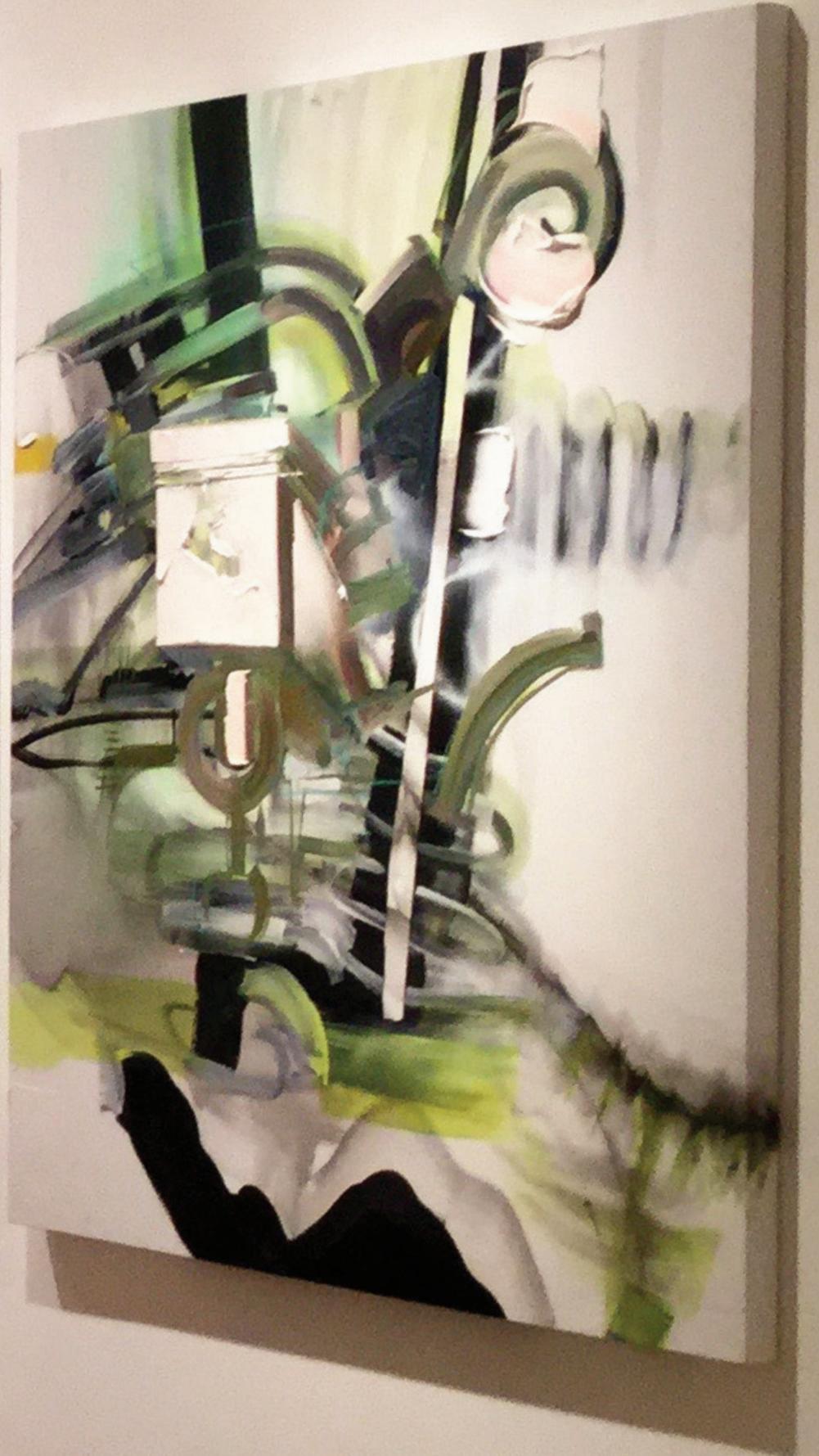
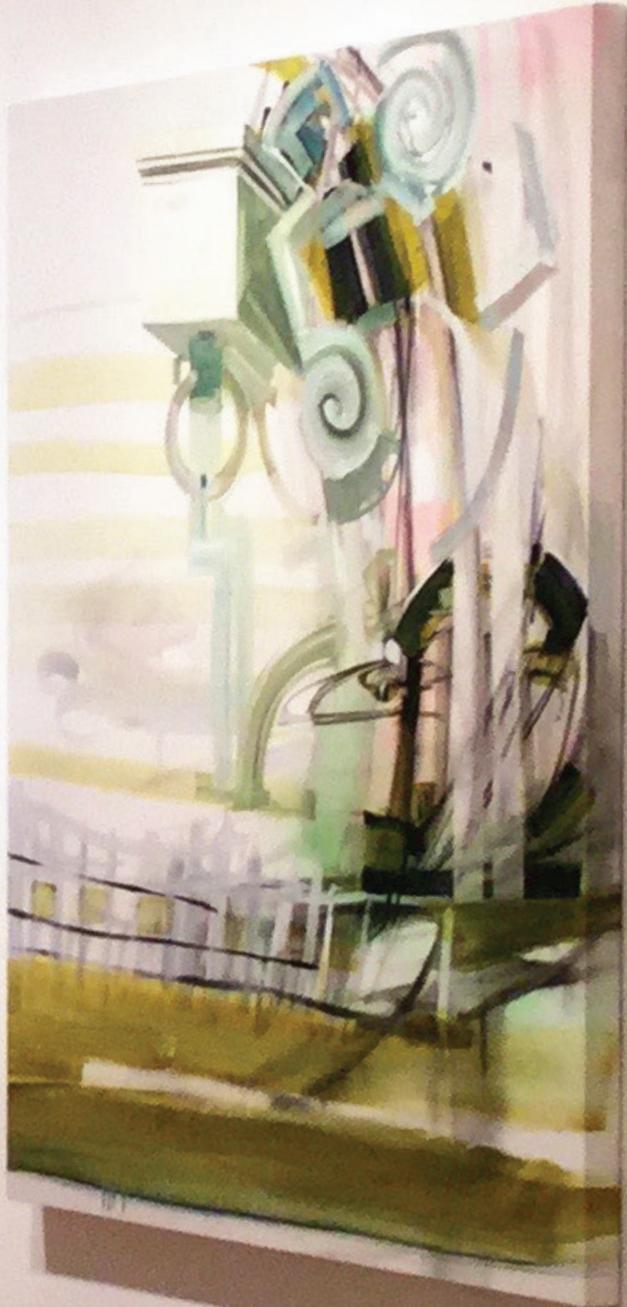


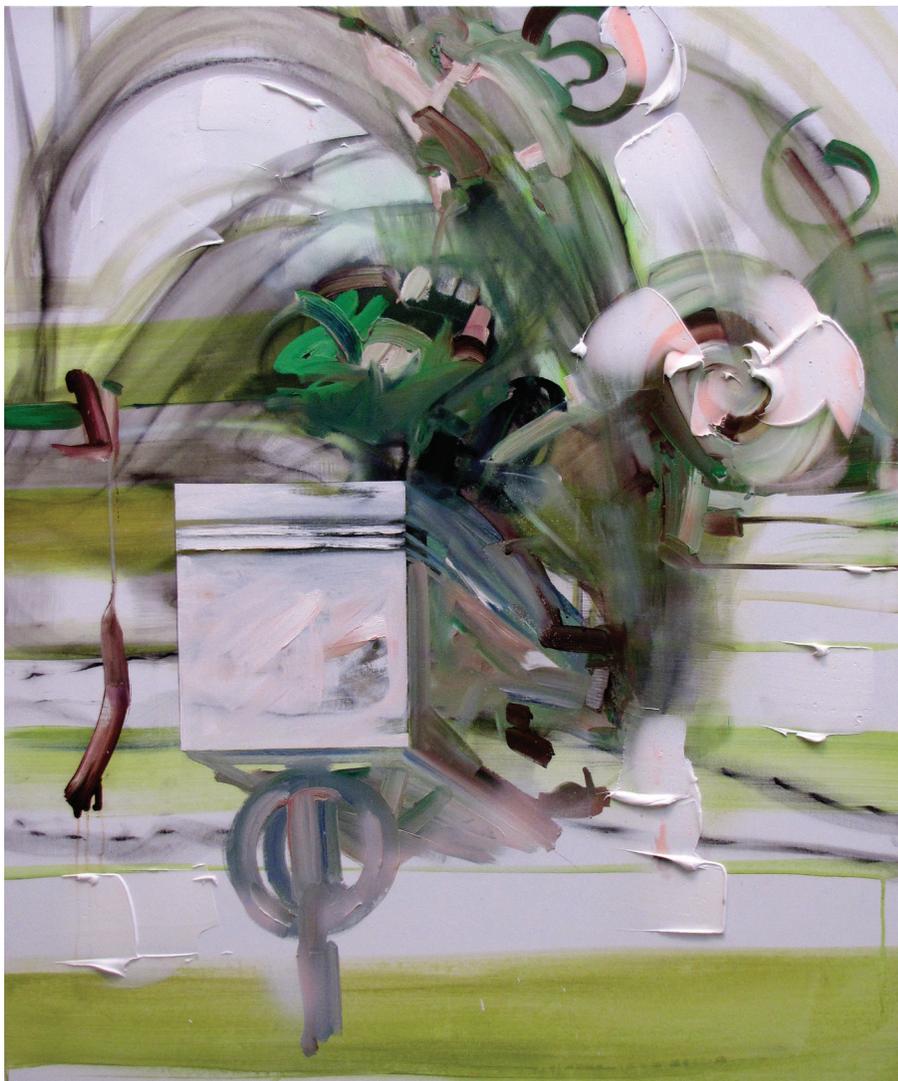


Standing in the Corner

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

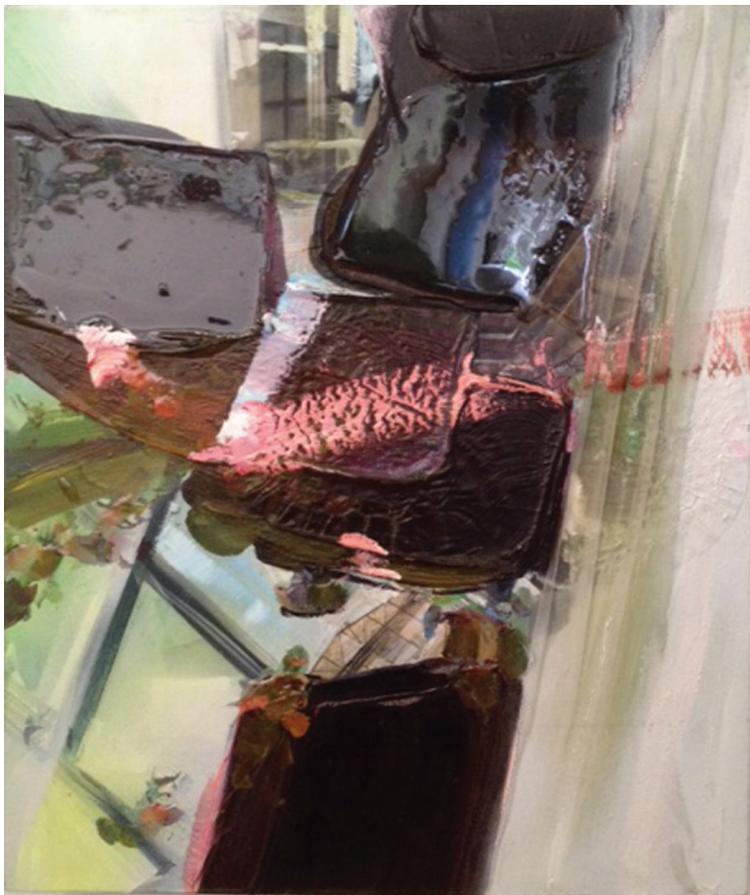


(Studio view) "Standing in the Corner" 52" x 42", Mixed Media, 2015



"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, gyrosopic 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 ocluded, 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

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

Westwood, California







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



"Pretty Vacant" Details, 2013-2014





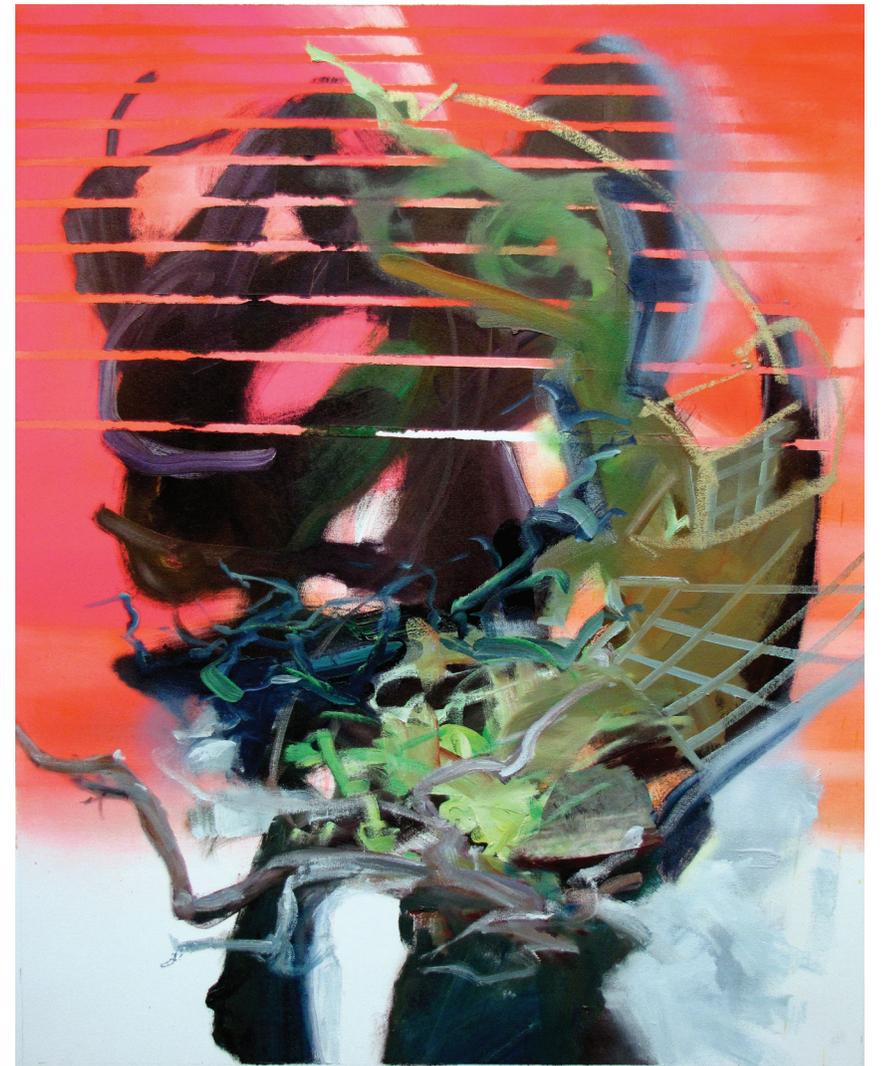
"Pretty Vacant" 102" x 66" 2013-2014





Painting

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

Santa Monica, California
The 18th Street Arts Center



Collaboration 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



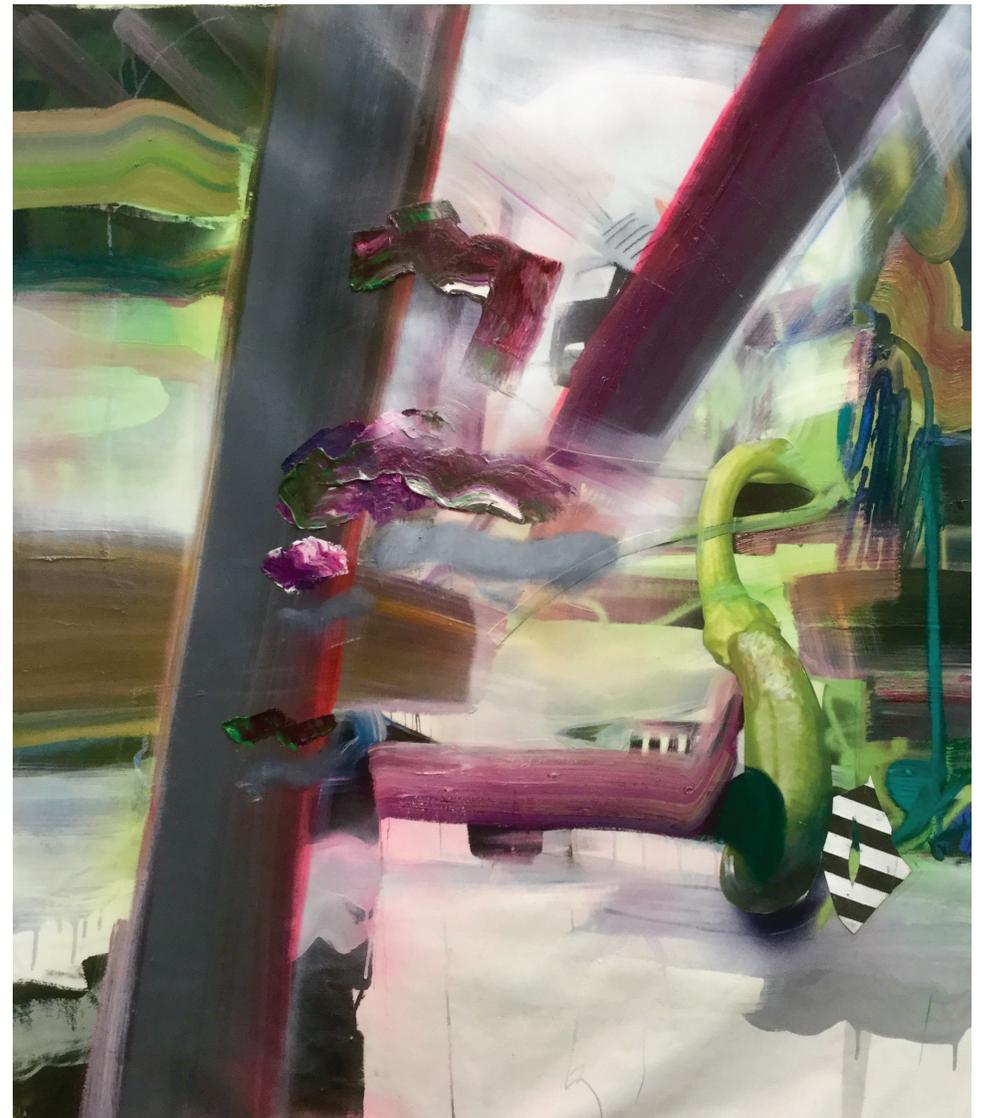
"Through the Tunnel" 72" x 52" Oil, Acrylic, Graphite on panel, 2016



"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

Email yvettegellis@gmail.com
Web www.yvettegellis.com

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

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