



STRAY EDGE

Monique van Genderen, Shila Khatami, Lisa Williamson, Ulrich Wulff

Curated by Marcus Herse

September 28 – November 6, 2015
Guggenheim Gallery at Chapman University
One University Drive
Orange CA 92866

Abstraction finally crystalized into the picture plane in high modernism when the German Bauhaus school and Dutch artist group De Stijl, and individuals such as Piet Mondrian, Kasimir Malewitsch and Sophie Tauber-Arp, developed distinct styles using distilled geometric shapes in their compositions and designs. In architecture of the time, a sobering development took place, eliminating ornament, and with it, perhaps, some of its memory and history, from buildings, interior designs and furnishings. Painting discovered its materiality and began to see its surface as the actual drama, as if the viewer were to slowly zoom out of what was once the window into a different world onto its earthly, woven reality.

These reductive maneuvers, counteracting the logic of perspective and the mimicry of visual reality, were meant to heighten awareness, sharpen the intuition, and express universal truth and beauty. But it wasn't long before capitalism devalued and homogenized these honorable ideals, and led them ad absurdum. Today everybody can purchase a piece of that high modernist action, or rather its broken limbs, the remains of a once vital utopianism, by purchasing a "Fjälkinge"-shelf or a "Stolmen"-storage system at their local Ikea store.

What can abstract painting do to reclaim the philosophical vigor inherent in its modernist components? Does it even have to? Or have the goals of artists who work with abstraction changed altogether?

Stray Edge brings together four artists that work with abstraction through painting and sculpture, and who are investigating the possibilities of the painted surface in order to set in motion a play of perception and meaning. The pictures and three-dimensional works are open to figurative as well as conceptual or literal readings and set in motion a negotiation between arbitrariness and intentionality. Rather than seeking absolutes in truth and beauty, they are undogmatically propositioning the significance of the painted surface.

Table of Contents

Press Release.....	2
MULTIPLE SUNS	14, 17, 18
Ed Schad	
Artist Biographies.....	36
Guggenheim Gallery Mission Statement.....	37

Previous page:
Installation view Shila Khatami

Mini sun Travel, 2014
Acrylic, vinyl on hardboard
35 x 20cm

California, 2008
Enamel, acrylic on cotton
80 x 55cm

(Left to right)

Lisa Williamson
Barbell, Tall, 2014
Wood, resin, acrylic
85 x 15.25 x 15.25in

Monique Van Genderen
Untitled, 2013
Oil on canvas

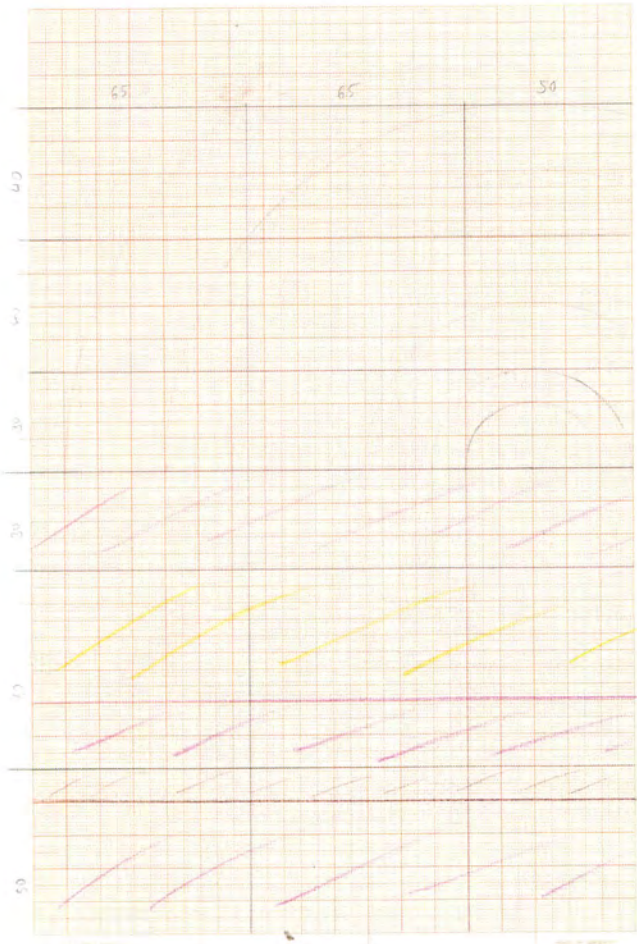
Monique Van Genderen
Black Forrest, 2005
Wood, hardcover book
32 x 32 in

Ulrich Wulff
Where's the Lake
Oil on canvas
70.75 x 55in

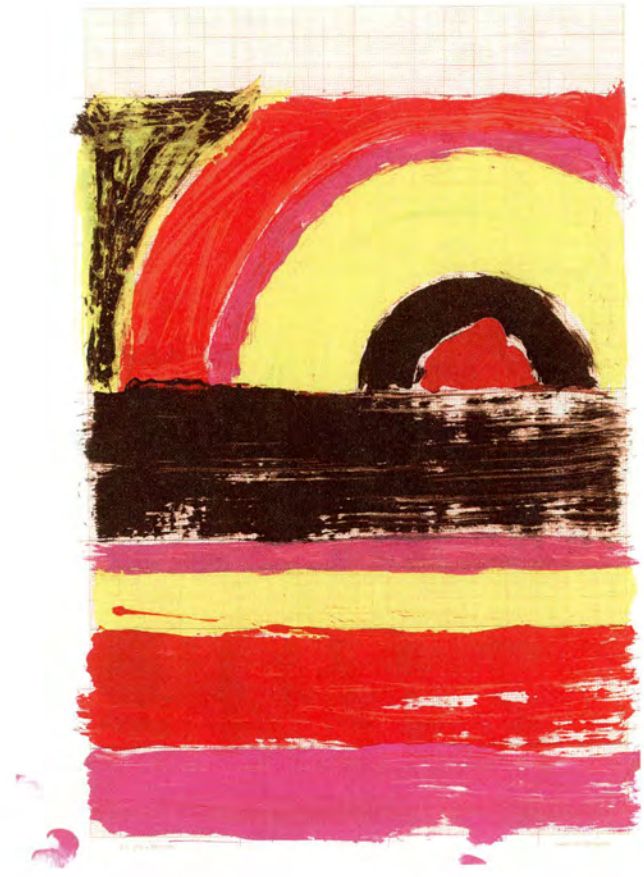
Lisa Williamson
Barbell, Short, (LW), 2015
Wood, resin, acrylic
64.5 x 16 x 16in

Ulrich Wulff
Foggy Harbour Scene, 2013
Oil on canvas
70.75 x 55in



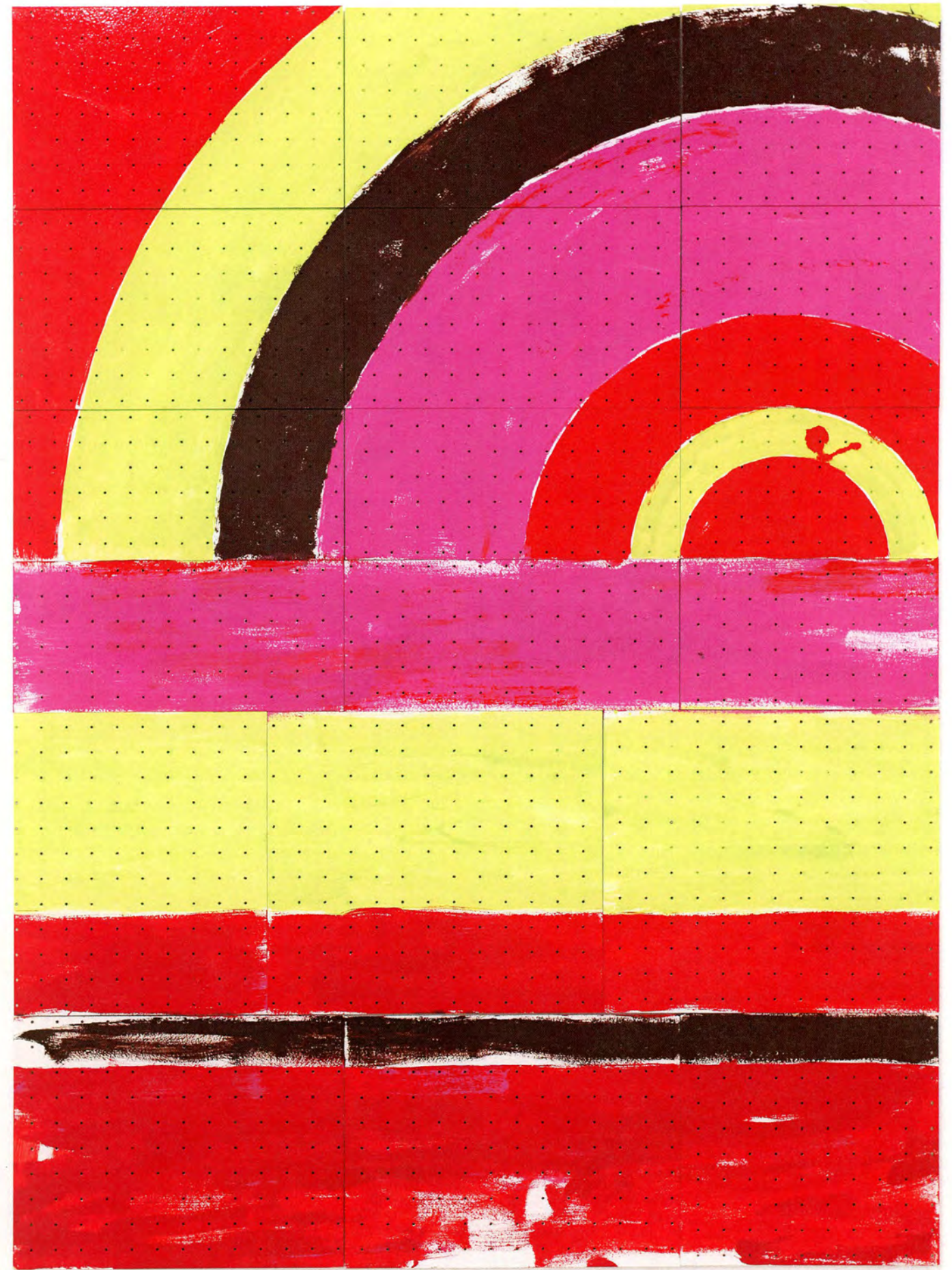


Shila Khatami
Sonnenuntergang sk IV, 2010
Pencil on paper
21 x 26cm



Shila Khatami
Sonnenuntergang sk II, 2010
Enamel on paper
21 x 26cm

Shila Khatami
Sonnenuntergang, 2010
Enamel on hardboard
125cm x 90cm
(right)





Shila Khatami
California, 2008
Enamel, acrylic on cotton
80 x 55cm



Shila Khatami
A hot summer love affair, 2009
Enamel on MDF
55 x 40cm

Next flyleaf
Instalation by Shila Khatami

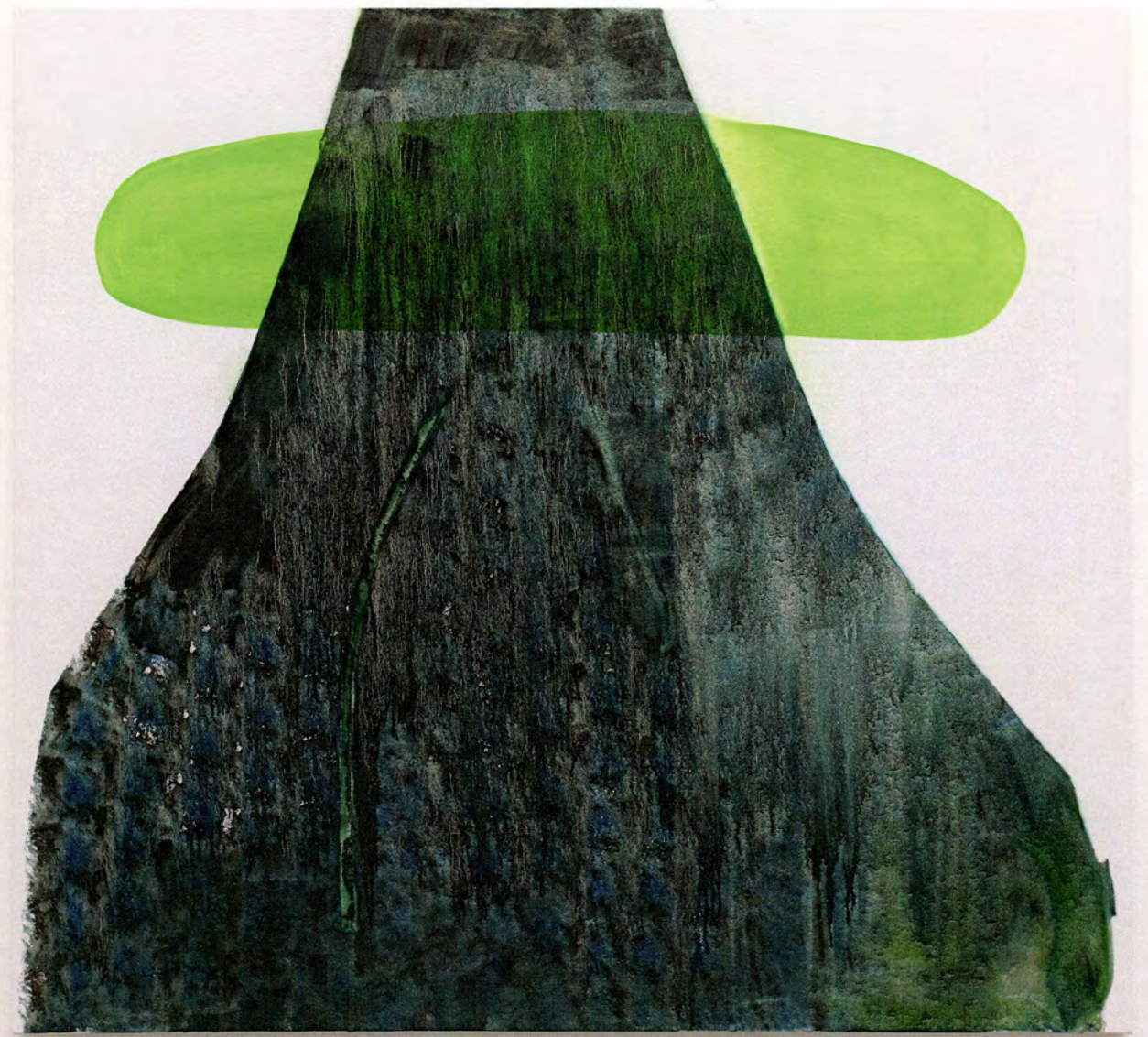


ener/iani



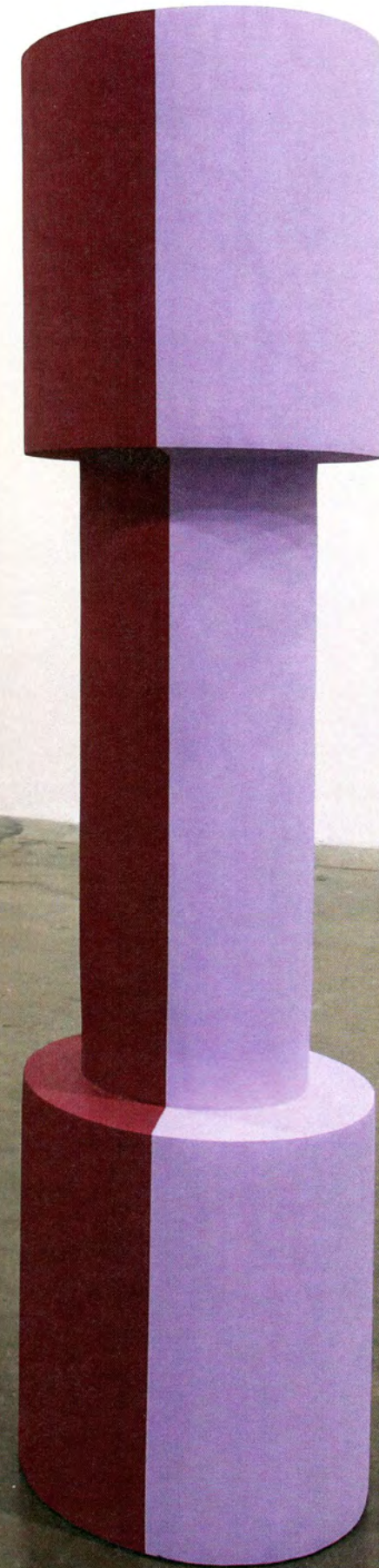
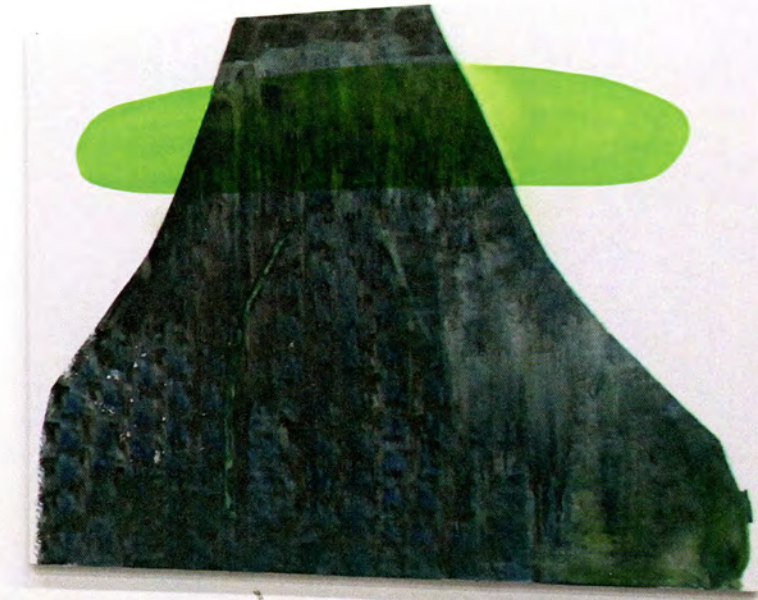


Shila Khatami
Sun Travels II, 2015
Enamel, vinyl, gesso on canvas
195 x 110cm



Monique Van Genderen
Untitled, 2013
Oil, pigment on linen
152.4 x 165.1cm

© 2011





Multiple Suns

By Ed Schad

In the Guggenheim Gallery at Chapman University, we experience a number of suns.

One sun, by Monique van Genderen, is cool and collected, as though in winter. The single red disc seems nestled in the curve of two mountains, one blue and one black. The disc emerges as though from a fog or a storm, and van Genderen adds bleeding streaks of black, red, and blue mist throughout the top half of the painting. Van Genderen's sun seems existential. The top half of the painting seems, in a sense, removed from the bottom. The painting splits in two and becomes a matter of dualisms. Earth and sky, top and bottom, the divine and the material, like many of van Genderen's paintings, there are quadrants and splits, different aesthetics and concerns rubbing up against each other.

Another sun, by Shila Khatami, is hot and vibrant, consisting of bands of red, yellow, purple, and black in a series of counterintuitive colors. This sunset or sunrise is brushy and shaggy against a hardware store peg board background. Oddly un-evocative, this sun is quite devoid of romance and is a matter of design. It is cropped strangely, clipping the sun on the right. This is not a natural sun. It seems to be culled from history of advertising. One could imagine this orb as the rebranded logo of Capri-Sun. It is all pop and fun to look at, it is juicy and wonderful.

Perhaps Lisa Williamson's two barbell sculptures are nothing like the sun, but they, perhaps more than any of the paintings on the walls, brings the Guggenheim Gallery into an idea of landscape and open space. As with much of Williamson's work, her two plinths are human scale and relatable. You approach these sculptures as you would a person to whom you need to ask directions. One of the plinths speaks to the van Genderen painting's dual nature, a simple matter of a green bottom and a red top. However, the plinth quickly pivots also towards pop, more jazzercise than totem. The Williamsons are strange and give the gallery a strange flavor, pulling the whole proceeding into an alien atmosphere.

The reason to address all these suns is that Stray Edge at The Guggenheim Gallery has some consistencies, but, overall, is hard to get a handle on. The show is from another galaxy, taking some of the familiar ideas from the history of recent painting and render them in disarray. It is an environment of multiple suns shining on multiple landscapes. It is a part of a landscape of recent art that finds its bearing in eclecticism, from the saturation of a diverse number of sources. Each of these four artists seem to have no interest in exemplifying established traditions or standards and no need for classicism. Instead, those traditions are mixed in a stew of individual memory, part of the terrain of a quickly shifting in a whimsical visual present.

In this landscape, Ulrich Wulff's paintings are proper residents or perhaps proper portraits of its residents. Each one of the paintings are incredibly elusive and unpredictable, a few dashes there, a squiggly line there, even solid surfaces of color are broken by bits of texture and mottled moments of specks and dapples. One gets the impression, as one does with every artist in the show, that Wulff is having fun, following happy accidents to their logical or even amusing outcomes. Wulff's world, and I think it goes for the world of Stray Edge as whole, is happy in abstraction, okay with change and shifting circumstances.

This is not to say that references and touchstones do not appear as a backdrop to this show. I cannot see Williamson's barbells without having to go through a filing system of everything I have seen before that reminds me of them. I think of all of the totem artists, working with plugs and plinths in the middle of galleries or out in the middle of fields, everyone from Native Americans in the Pacific Northwest down to Anne Truitt, who made the totem human scale and calibrated it according to soft tones of color and shape to make a totem almost a matter of emotion. I necessarily see them in Williamson, maybe mixed in with a little John McCracken, who insisted less on the emotion of his totemic objects and more on their presence in a primal way, almost as though a hippie Shaman building gates or road signs for extra-terrestrials.

I have to do a similar thing with Wulff. On one hand, I see a recent generation of reductive painters mixing a certain confidence of mark making with wry humor, but the more important exercise for me is to see painters like Joan Miró and Paul Klee, both of which conjured quivers of lines and shapes rising against indeterminate backdrops, both believers in a kind of inner energy that lived behind things. For Miró, it was the energy and proper ethic of the Catalan landscape, and for Klee, it was Bauhaus principles riven through with inner light of the imagination. Those quivers would become a menagerie of monsters, a forest of reduced faces and bodies. With Wulff, we have the same empty spaces (sometimes showing their texture as a painted surfaces but more often as a platforms for dreaming) and the same mercurial faces.

Khatami locates her inspiration in the lineage of Russian and international constructivism. If we associate these movements with utopia and hard edge shapes, it is easy to see its influence on Khatami's canvases, such as *A hot summer love affair*, 2009 might remind us of the escalating triangles of Lyubov Popova or *California*, 2008 might link into Kandinsky's dance between earth and sky and music. It seems to be that for Khatami, the utopia of constructivism has failed. In instead of achieving what it wanted, a place where form was universal for all, a testament to a shared system of aesthetics as part of a shared system of politics and property and social responsibility, constructivism became one of many movements, one shard of a thousand perspectives, no more universal than a political flier on a street corner.

Khatami then finds constructivist forms among the flotsam of contemporary life, she finds it strangely arising in 80s and 90s advertising, its hard edges and shapes proper vessels for Aqua Net Hairspray or L.A. Gear shoes, she finds Malevich's floating shapes as the backdrops of mall portraits or in the opening credits of sitcoms. However, does not the appearance of these forms in advertising not speak of a sort of achieved Utopia? Isn't the dream of these products a better life? Do these ads not aim also at being universal? It is not random that it is the language of constructivism that appears in these ads and not random that Khatami located them and found them interesting.

Finally, van Genderen, I remain convinced, is an Abstract Expressionist, if not color field painter, at heart. She seems to delight in the washing world of Helen Frankenthaler or Morris Louis, always ready to take on the heady surrealism turned Jungian dreamscapes of Adolph Gottlieb. Van Genderen commits to no singular medium – working in books, ceramics, paintings, and sculpture – but always relishes in developing vistas of constant flux. One work in the show, *Untitled*, 2015, actually must be seen by taking a photo of the work using flash photography. It is fun trick, but, at its heart, it is light from darkness, a voice from silence, form from nothingness. What could be more Abstract Expressionist than that?

So what we have here in *Stray Edge* is a world of plenty of touchstones and references, yet the spirit of the artists' relationship with these touchstones is neither reverence nor that of rising to some sort of standard in the past that those artists embodied. Instead, we have completely different relationship with the past. This is a place where it is more likely that history appears as patterns in larger forces of popular culture, of private pursuits, out of the subconscious of artist practices going forward in their own, individual ways. These individual ways do not want to be tied down, they do not want to be tethered to specific meanings, they do not want to be part of traditions but instead be true to less defined paths. This is indeed the land of multiple suns.

In formulating the exhibition, the curator Marcus Herse understands that this terrain of art making can come with a dilemma. On one hand, this wonderful assortment of paintings is a testament to visual freedom. It is a feast for the eyes and more than occupies the eyes. The totems of Williamson work well with the van Genderen's paintings, both products of vibrantly spinning imaginations growing out of the past into a kooky present. Khatami's world, drawn from fun memories of capitalist advertising wearing their forms in a light-hearted if not ironic way, mixes well with the polymorphous world of Wulff.





Lisa Williamson
Barbell, Tall, 2014
Wood, resin, acrylic
85 x 15 1/4 x 15 1/4 inches



Lisa Williamson
Barbell, Short (LW), 2014
Wood, resin, acrylic
64 1/2 x 16 x 16 inches



However, on the other hand, it is difficult to know what this all adds up to. It is difficult to locate the commitments of these paintings in the variety and diversity of their voices. They say many things very well, but lack the harmony to say one thing clearly. This is not a manifesto exhibition. Thus, Herse asks, "What can abstract painting do to reclaim the philosophical vigor inherent in its modernist components?" and it is this question that makes the show provocative. Does the contemporary moment, especially in painting, need those clear concerns and commitments, that philosophical vigor?

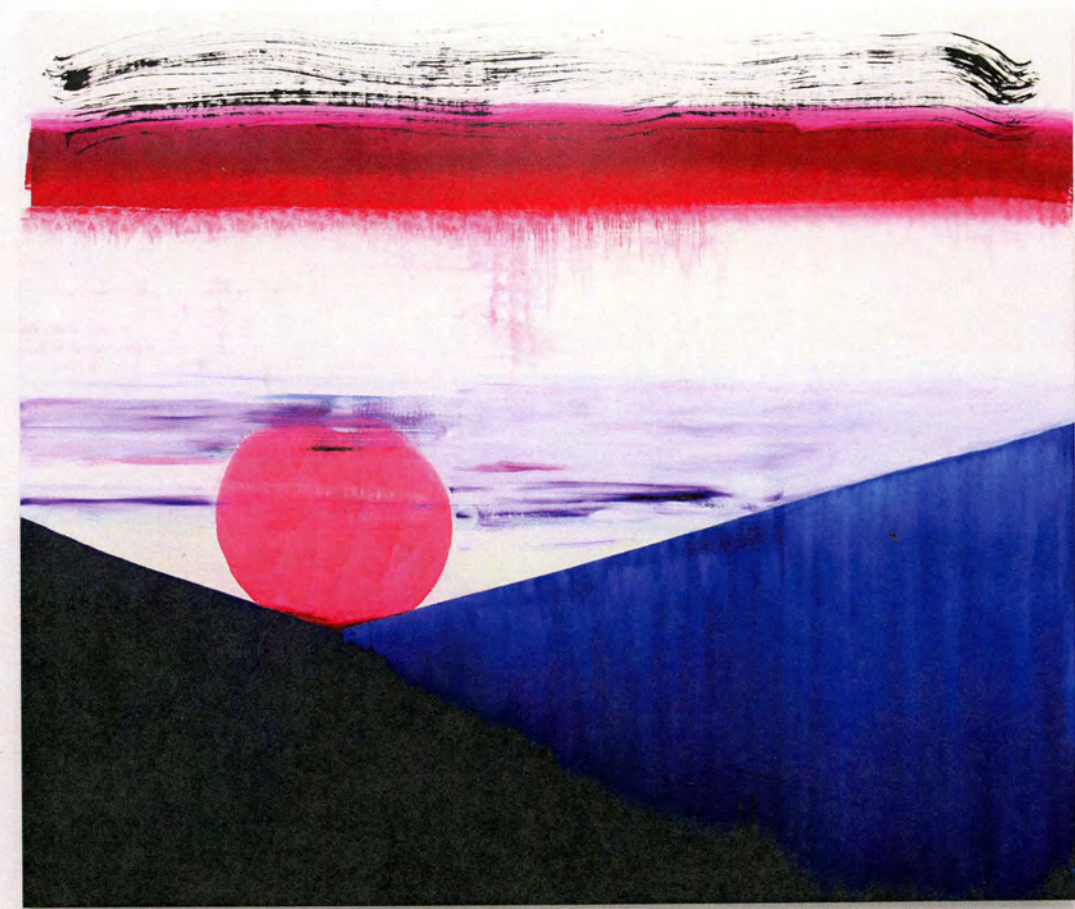
Or perhaps the lack of harmony and the vibrancy of the multiple pursuits is philosophical vigor, just a different kind. Maybe this world of painting is less a Platonic world of forms and styles and reason and more of Heraclitus's river. We've been in this mood in art for quite some time now and it looks like it is our condition in the same way that delving into the subconscious was the condition and the new frontier of the surrealists or the analysis of vision was the condition for cubists. We now have to handle a multi-tiered and multi-layered existence, we must compete constantly for visual attention with all other forms at a viewer's disposal. It thus makes sense that one would seek to out jazz the jazzed, out flank every definition, throw a wrench in every sense of order. It is just who we are right now. Our existence is necessarily split and fraught. Why pretend otherwise?



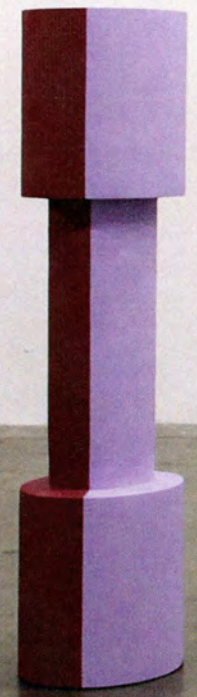
Monique Van Genderen
Black Forrest, 2005
Wood, hardcover book
Diameter of 32"



Shila Khatami
Mini sun Travel, 2014
Acrylic, vinyl on hardboard
35 x 20cm



Monique Van Genderen
Untitled, 2013
Oil on linen
78 x 92cm



(Left to right) Shila Khatami
A hot summer love affair
2009, Enamel on MDF
55 x 40cm

Shila Khatami
Sun Travels Series
2014, Acrylic, vinyl on
paper
31 x 25cm

Shila Khatami
Sun Travels II
2015, Enamel, vinyl, gesso
on canvas
195 x 110cm

Lisa Williamson
Barbell, Short, (LW)
2015, Wood, resin,
acrylic
64.5 x 16 x 16in

Monique Van Genderen
Untitled
2013, Oil, pigment on linen
152.4 x 165.1cm

Lisa Williamson
Barbell, Tall
2014, Wood, resin, acrylic
85 x 15.25 x 15.25in

Ulrich Wulff
Black Out
2013, Oil on canvas
24 x 16cm

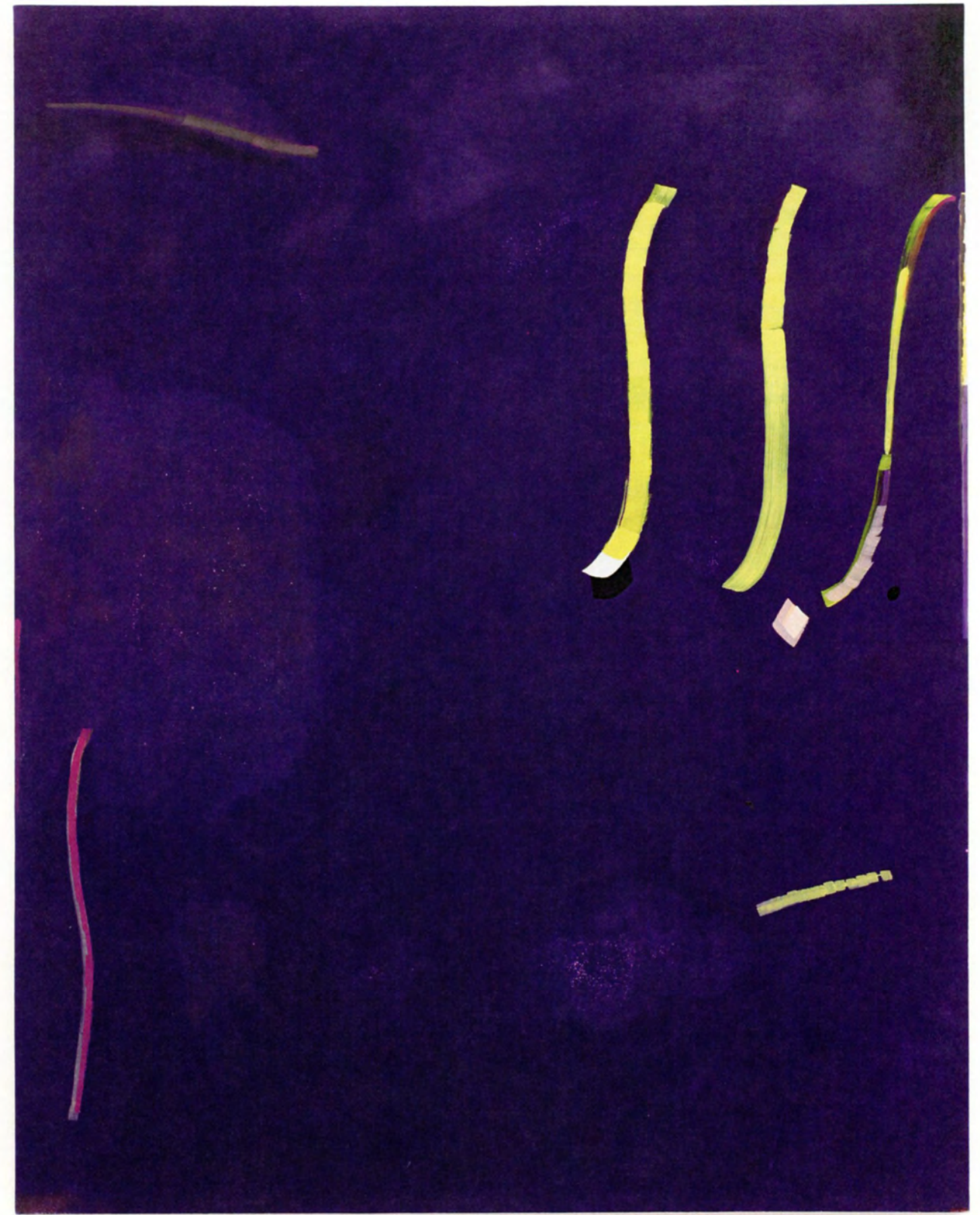
Monique Van Genderen
Black Forrest
2005, Wood, hardcover book
32 x 32 in



Ulrich Wulff
Black Out, 2013
Oil on canvas
24 x 16cm



Ulrich Wulff
Foggy Harbour Scene, 2013
Oil on canvas
70.75 x 55cm



Ulrich Wulff
Where's the Lake, 2012
Oil on canvas
70.75 x 55in

Installation View

Monique van Genderen
Untitled, 2015
Reflective vinyl on wall
8' x 9'

Ulrich Wulff
Black Out, 2013
Oil on canvas
24 x 16cm

Lisa Williamson
Barbell, Tall, 2014
Wood, resin, acrylic
85 x 15 1/4 x 15 1/4 inches

Monique Van Genderen
Black Forrest, 2005
Wood, hardcover book
32" x 32" (diameter of 32")

Monique Van Genderen
Untitled, 2013
Oil on linen
78 x 92cm



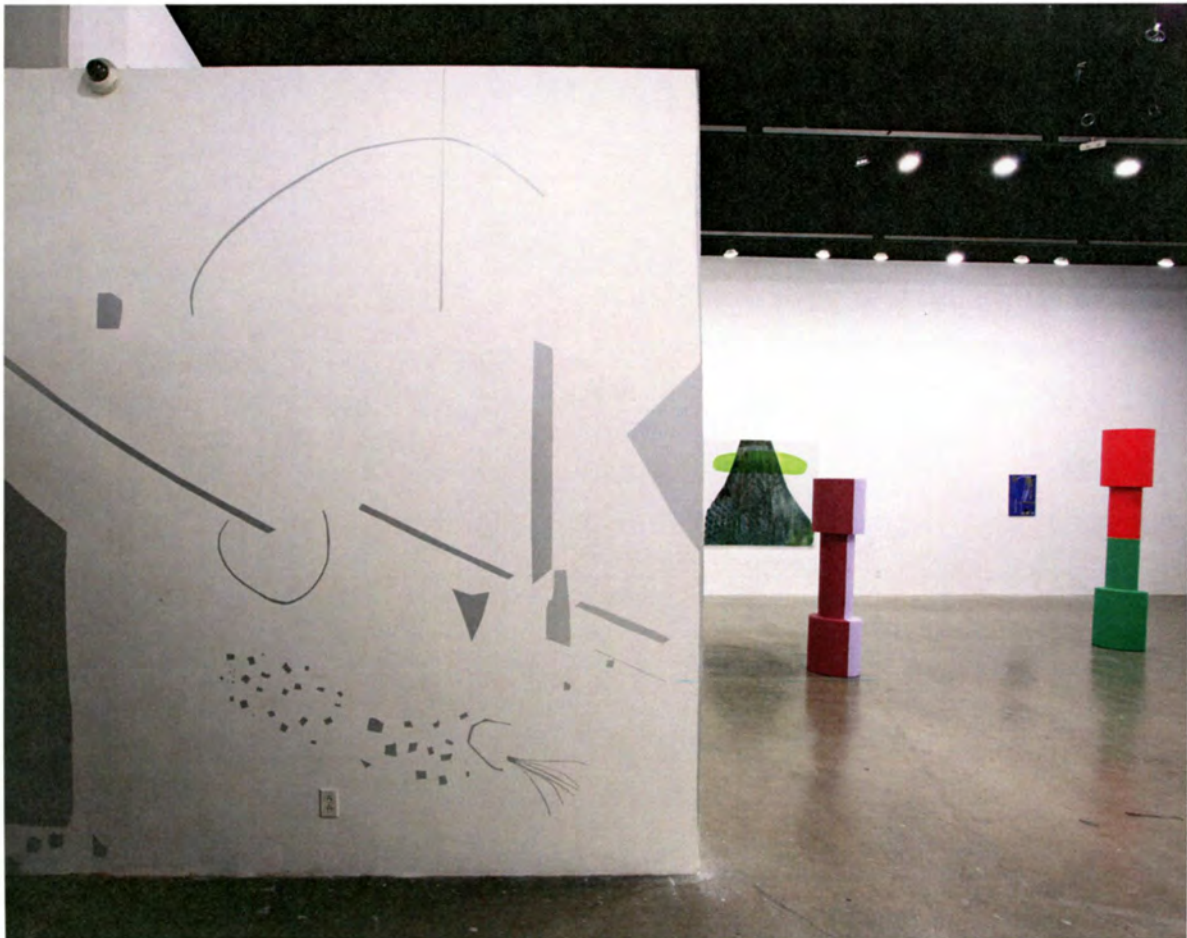
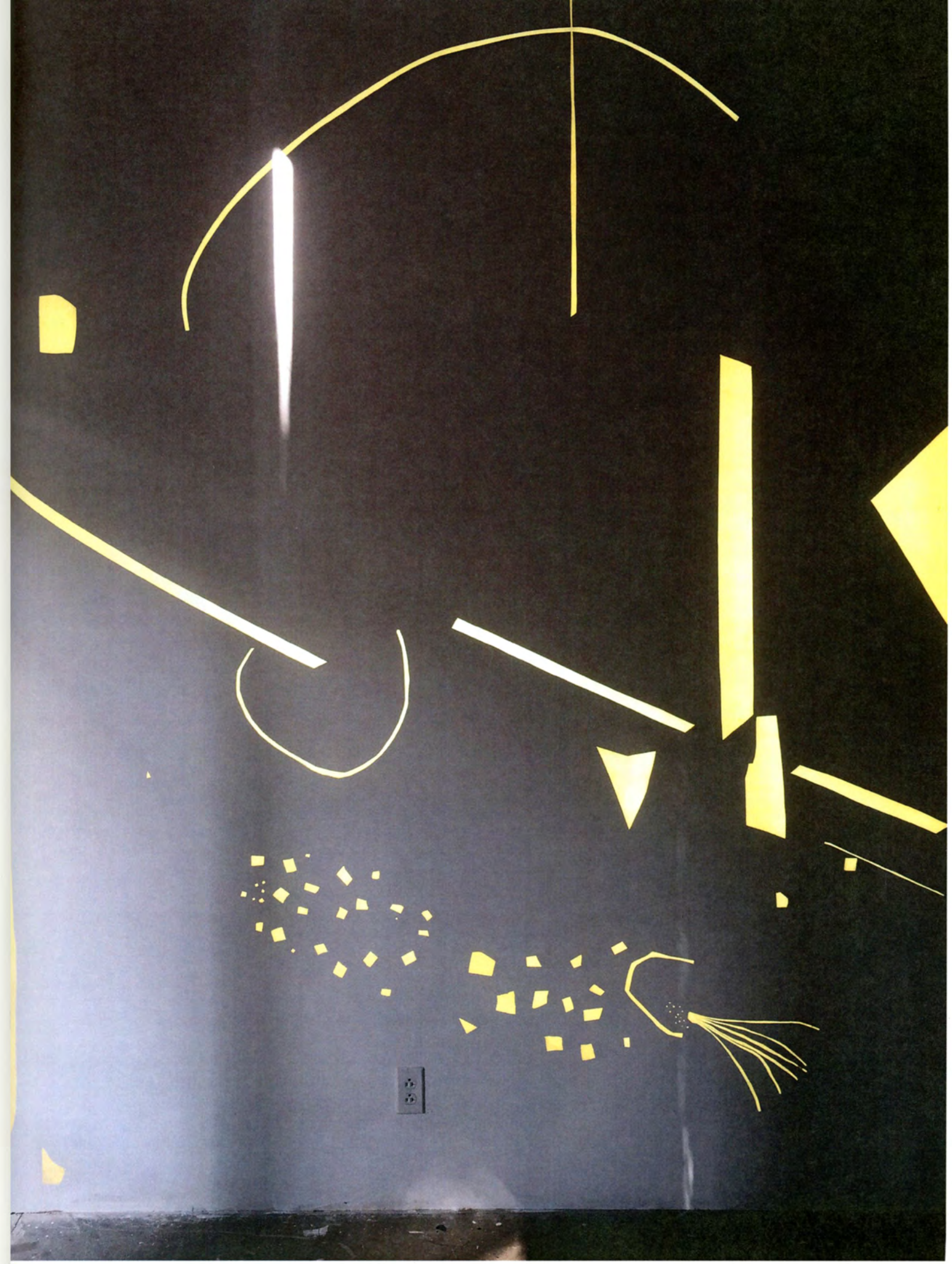
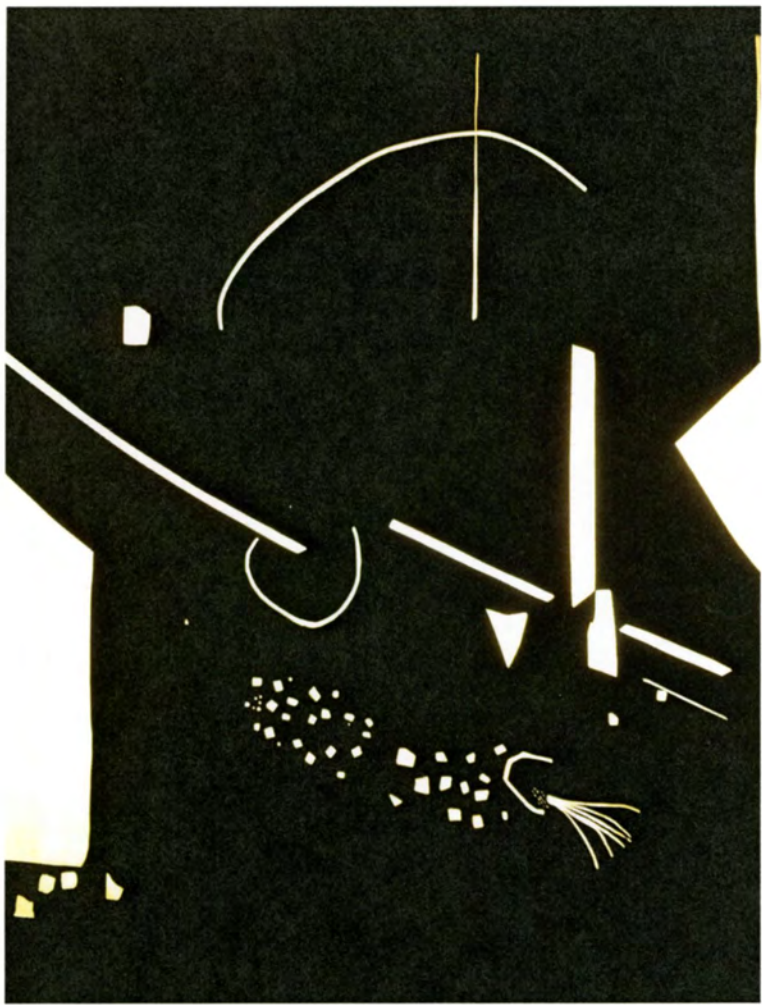
Please leave
copies in
Catalogues and
suggested de
If you are inte
email herse@

Wall Seek 54 Trillion
Linn and On

ST

33

This and next page:
Monique van Genderen
Untitled, 2015
Reflective vinyl on wall
8' x 9'



Artist Biographies

Monique van Genderen is a Los Angeles based artist whose work is comprised of large-scale abstract paintings and wall installations. Having forged her early career using industrial sign-making materials she continues to experiment including the world of ceramics and glaze. Her work utilizes a vast variety of forms including artist books, furniture, painting on canvas, and paper. Exploring a variety of shapes that signify known and unknown experiences her distinctive pallet is the product of her experience of living in Southern California.

Monique van Genderen received her MFA from the California Institute of the Arts, Valencia, CA. She has had solo exhibitions at the UCLA Hammer Museum, Los Angeles, CA; Kunstverein Heilbronn, Heilbronn, Germany; Wexner Center for the Arts, Columbus, OH; Pennsylvania Academy of the Fine Arts, Philadelphia, PA; Chinati Foundation, Marfa, TX; Ameringer | McEnery | Yohe, New York, NY; DAmelio Gallery, New York, NY; and Michael Janssen Gallery, Berlin. Her work has also been included in group exhibitions with the Los Angeles Nomadic Division (LAND), Los Angeles, CA; Kunstmuseum St. Gallen, Switzerland; Japanese American National Museum, Los Angeles, CA; New Museum, New York, NY; and in the 48th Corcoran Biennial in Washington, D.C. She is represented by Susanne Vielmetter Gallery in Los Angeles.

Shila Khatami (b. 1976) is a visual artist who studied at the Fine Arts Akademie of München and the Fine Arts Akademie of Düsseldorf, where she graduated in 2004. Since then the Berlin-based artist has developed a wide-ranging and eclectic arsenal of in the observation of the design of everyday life and the aesthetics of punk or street graffiti. She is interested in how a geometrical vocabulary of forms is interwoven with society - starting with the Constructivists and their failed utopian aspirations for societal change, then the reappearance of the forms in the industrial design of the 50s and 80s, all the way to their everyday cultural use today. Her focus is on forms that refer to art history and their ambiguous meaning. This permeability between autonomous pictorial language and constant references to the real world outside the picture frame is characteristic of Shila Khatami's work, physically rendered by the use of perforated high density fiber board. The given grid of this material is transformed into space when she uses galvanized perforated steel or perforated plywood for her sculptures. Playing against the grid of the boards she sheds the mythical weight and heroism of her tools.

Khatami's solo exhibitions include Autocenter in Berlin, Samy Abraham in Paris, Susanna Kulli in Zürich, Marietta Clages in Cologne and Treize in Paris. Group exhibitions include "00ooOO - holes, dots, balls" with Davide Bertocchi at Hopstreet, Brussels; "Punkt- Systeme, Vom Pointilismus zum Pixel" at the Wilhelm Hack Museum, Ludwigshafen; „BYOB“ at Palais de Tokyo, Paris; "Dorothea" at Ancient & Modern, London; and "Ambigu" at Kunstmuseum St. Gallen, St.Gallen. She is preparing a solo exhibition for the Kunstverein Dillingen in September 2015 and a first monograph will be published by Distanz in Fall 2015.

Lisa Williamson lives and works in Los Angeles, CA. She received her MFA from University of Southern California, Los Angeles in 2008. Recent solo and two person exhibitions include Eleven Holes, a public art commission by LAXART at Kings Road Park, West Hollywood (2015); People in Nature at Tif Sigfrids, Los Angeles (2014); Bromeliad Colors Prefer Soft Light, at The Finley, Los Angeles (2012); and Weird Walks Into a Room (Comma) with Sarah Conaway, at The Box, Los Angeles (2011). Select group exhibitions include No Vacancies: Miyoko Ito, Phillip King, Robert Morris, Lisa Williamson, Marianne Boesky Gallery, New York (2015); Variations: Conversations In and Around Abstract Painting, LACMA, Los Angeles County Museum of Art, Los Angeles (2014); Made in LA, The Hammer Museum, Los Angeles (2012); California Biennial, Orange County Museum of Art, Newport Beach, CA (2010); and Reframing, CCA Andratx Kunsthalle, Mallorca, Spain (2008).

Ulrich Wulff (b. 1975) has recently been the subject of solo exhibitions at venues that include Truth and Con- sequences, Geneva (2014); TIF SIGFRIDS, Los Angeles (2013) Salon Dahlmann, Berlin (2013); and Kunstverein Heppenheim, Germany (with Thomas Winkler, 2011). Among his group exhibitions are Wo ies hier?#1: Malerei und Gegenwart, Kunstverein Reutlingen, Germany (2014); Fürchtet Euch nicht!, Neue Galerie Gladbeck, Germany (2014); El Museu El Dorado, Museo El Dorado, Madrid (2012); European Fine Art, Kunsthalle Kempten, Germany (2011); Kunstaustellungen auf La(s) Palma(s), Spain (2010); No Capri for Old Men, Los Angeles (2009); and Pop-Auge und die ewigen Quatschkommoden-Deutsche und Amerikanische Kunst seit 1999, Patrick Painter, Los Angeles (2008). Wulff lives and works in Berlin.



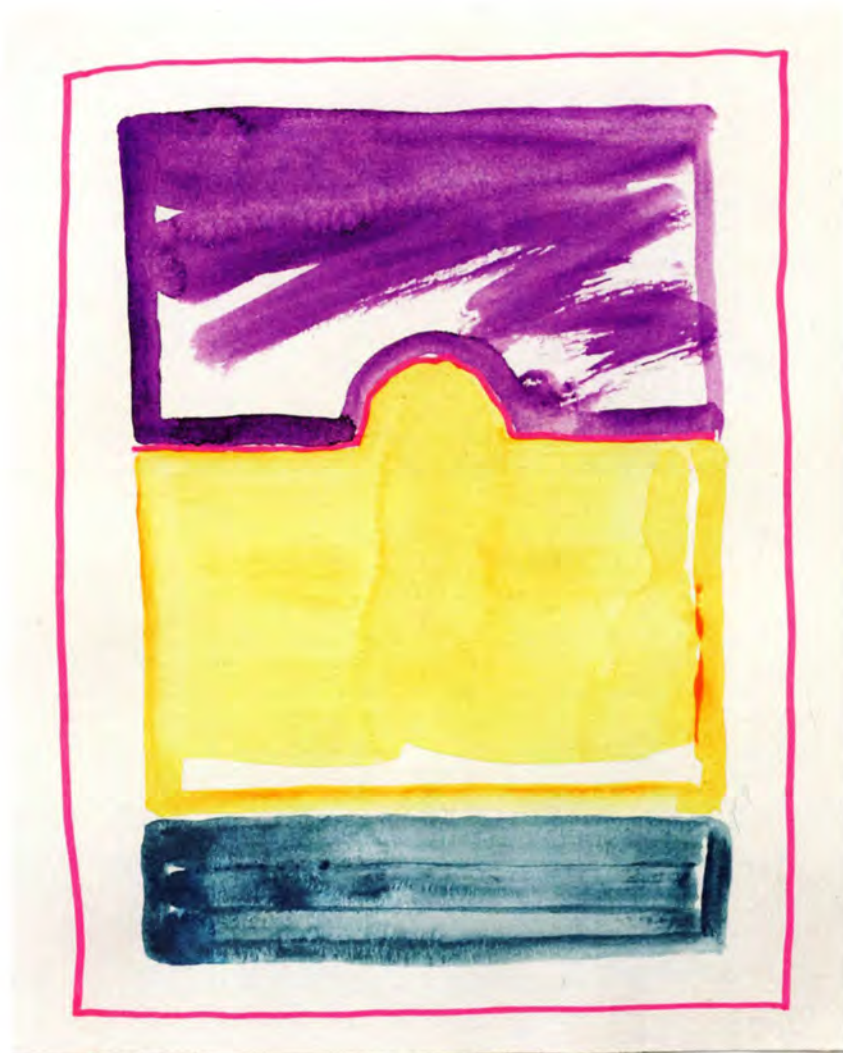


Shila Khatami
Sun Travels sk II + VII - IX, 2014
acrylics, vinyl on paper
31x25cm

Shila Khatami
Sun Travels sk II + VII - IX, 2014
acrylics, vinyl on paper
31x25cm

Pervious page:
Shila Khatami
Sun Travels, 2014
Enamel, vinyl, gesso
195x110cm on canvas

Next page:
Shila Khatami
Sun Travels sk II + VII - IX, 2014
acrylics, vinyl on paper
31x25cm



Department of Art

Mission Statement

The Mission of the Department of Art at Chapman University is to offer a comprehensive education that develops the technical, perceptual, theoretical, historical and critical expertise needed for successful careers in visual art, graphic design and art history. The department supports artists, designers, and scholars within a rigorous liberal arts environment that enriches the human mind and spirit. We foster the artistic and academic growth necessary to encourage lifelong study and practice of the arts through a curriculum that contains strong foundation and history components as a basis for continued innovations in contemporary practice and scholarship.

Guggenheim Gallery

Mission Statement

The department of art will provide provocative exhibitions and educational programming that provide a local connection to the national and international dialogue about contemporary art and provide a framework for an interchange between artists, scholars, students and the community at large. While the exhibitions feature contemporary art, they often address other disciplines and societal issues in general. Integrated into the curriculum, these programs contribute significantly to the Chapman education.

Gallery Coordinator:
Marcus Herse

Gallery Assistants:
Becca Black
Tayler Bonfert
Carmen Borrison
David Corbin
Ali Rosser

This exhibition and catalog were made possible with the generous support of:
Monique van Genderen, Shila Khatami, Ulich Wulff, Lisa Williamson, Tif Sigfrids, Alex Couri at Tif Sigfrid's, Susanne Vielmetter, Ariel Lauren Pittman at Susanne Vielmetter Projects and Ed Schad.

Publication Design by the Ideation Lab:
Elizabeth Plumb
Sarah Pratt
Annie Woodward

Guggenheim Gallery at Chapman University
One University Drive
Orange, CA 92866
guggenheimgallery.org





CHAPMAN
UNIVERSITY

GUGGENHEIM
GALLERY

714-997-6729 | guggenheimgallery@chapman.edu | <http://guggenheimgallery.org>