



# DEFIANCE OF JUNCTURE

CURATED BY BADIR MCCLEARY

SATURDAY JULY 10TH, 2021

# DEFIANCE OF JUNCTURE

Art Share LA is pleased to present “Defiance of Juncture”, a group survey exhibition highlighting Los Angeles contemporary artists across multiple art practices.

What is defiance? Is it an action? An idea? Is it contained within a movement? An object? How does operating in that defiance define the point in time? How does defiance or the definition of defiance differ throughout time? “May You Live In Interesting Times”, the title for the 58th Venice Biennale in 2019, unknowingly predicted the sentiment of humanity just eight months later.

“Interesting Times” would prove to be an understatement, as the COVID-19 pandemic, alongside numerous uprisings in the country, gave way to the defiance of current conditions in many facets of our society. Analyzing these conditions has allowed for constant dialogue among humanity about the actions of the past and present and eventually how they will affect our future. This has given us the opportunity to create what’s to come.

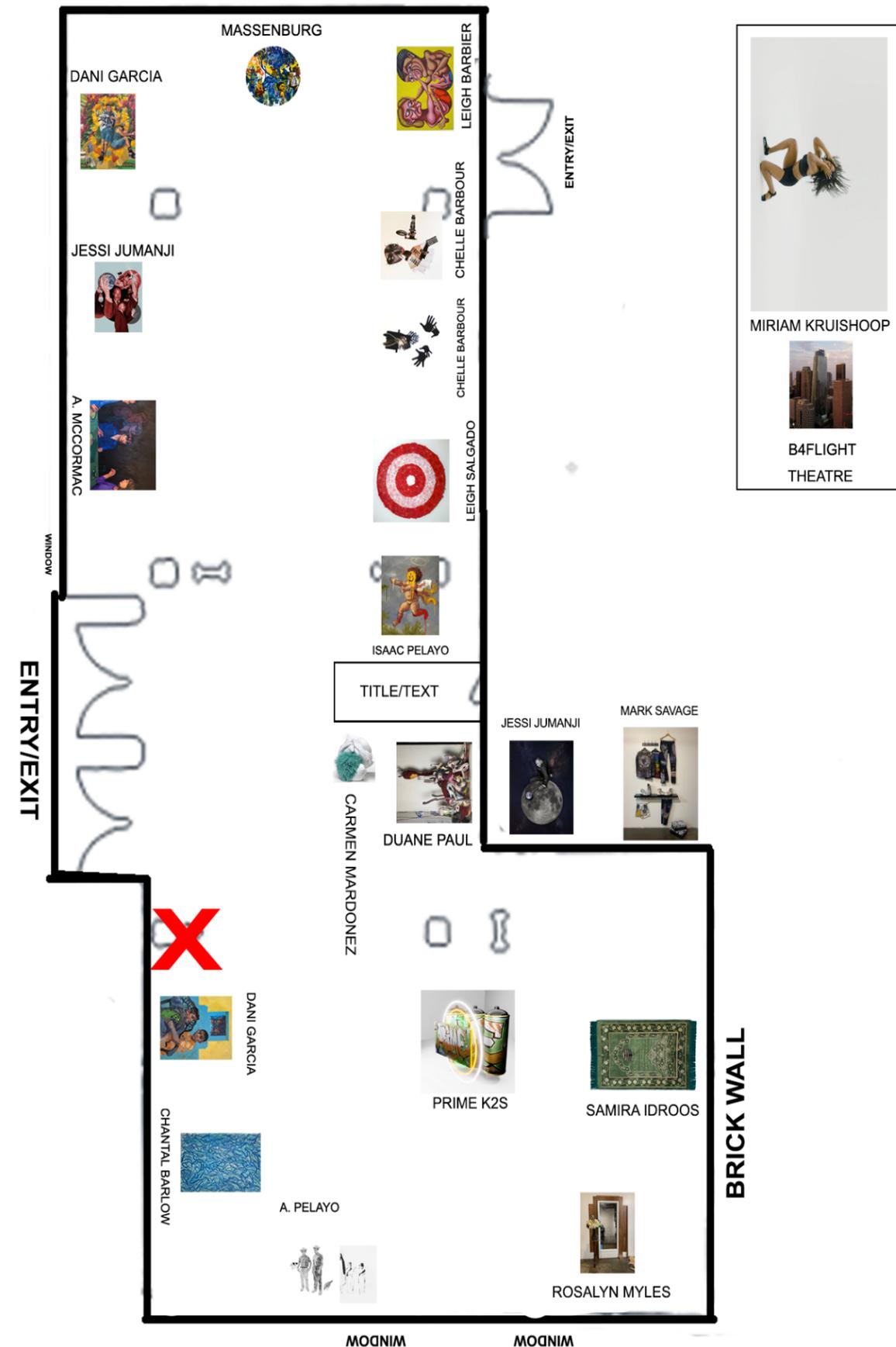
[MAIN GALLERY]



ENTRANCE



TOP SCREEN





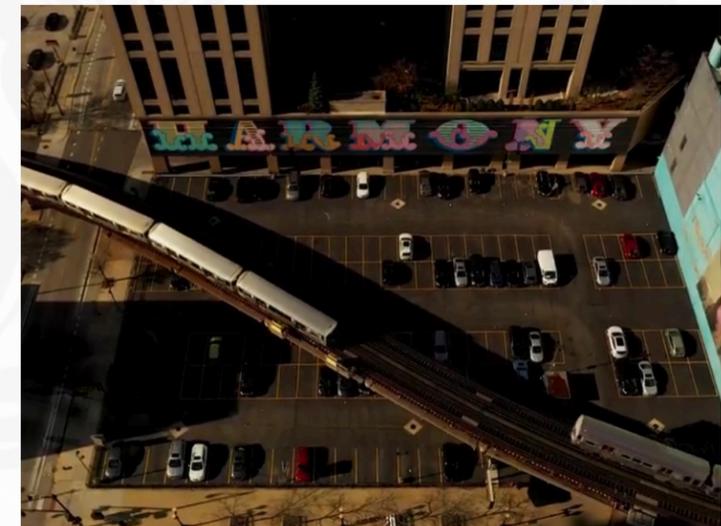
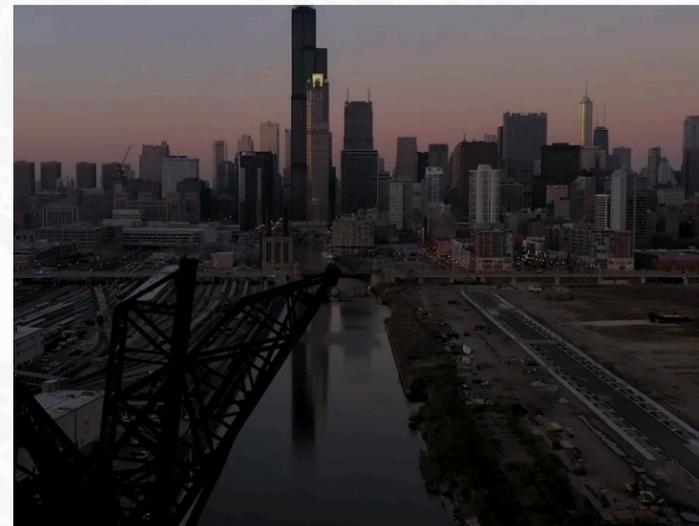
## **b4Flight**

*Lives and Works in Los Angeles*

**b4flight** aka **Craig Schultz**, is a self taught videographer based in Los Angeles. Craig first discovered his passion for the camera as a street photographer and documenter of street art and graffiti pieces that resonated with him. His gritty, “Work in Progress” photos first gained attention while on his first roadtrip with streetartists traveling America and has since been featured in numerous books and magazines.

In a natural progression to video, he has filmed in Paris for Chanel documenting artist Case Maclaim, Dubai for the cities Streetart Museum and festivals such as Colorado Crush and Pow Wow.

**Instagram:** @b4\_flight



### **Between Graffiti Letters (2021)**

Video, 15:03 mins

Courtesy of the Artist.

**Inquire for Pricing**



**Leigh Barbier**

*American, born in Los Angeles, CA.*

*Lives and Works in San Francisco*

I have been a passionate and disciplined artist for 35 years, always maintaining a studio practice while working in the museum and the film industry. Three years ago I left work as a full time digital painter after 20 years, first working for George Lucas and later Disney studios. I now devote myself full time to making my art. I have shown my paintings, drawings and sculptures extensively in the Bay Area, several shows in Los Angeles and New York and one solo show overseas in the Czech Republic.

**Instagram:** @spongebarbier



**Horizontal Quarantined Couple, 2020**

Acrylic on Canvas, 14" H x 18" W in.

Courtesy of the Artist

**Price:** \$1,200.00



**Instagram:** @chelle.barbour

## **Chelle Barbour**

*American, born in Los Angeles, CA.*

*Lives and Works in Los Angeles/Las Vegas*

**Chelle Barbour** is a Los Angeles based multidisciplinary artist. Her practice includes assemblage, collage digital video, painting, photography, independent curating and writing.

Barbour is known for her body of collage work that re-imagines the agency and body of the black female through the lens of Afro-Surrealism. Her characters cast a wide net in terms of how they perceived. Whether the image reflects chameleons, agent provocateurs, goddesses, muses, warriors or spies, Barbour's collage portraiture conveys notions of allegory, desire, fantasy, femininity, fragility, tension, and the inherent complexity within the black female imaginary.

Barbour has participated in many group exhibitions and collaborations including the Black Lives Matter public art project at the Hollywood Forever Cemetery (2016); Simone Leigh's International Black Women Artists for Black Lives Matter project at the Project Row Houses in Houston, TX (2017), You IS Pretty! Surrealism and The Black Imaginary, a solo show at Band of Vices Gallery in Los Angeles (2018). Barbour was one of three American artists selected to participate in the European exhibition, The Medea Insurrection: Radical Women Artists Behind the Iron Curtain (2019) at the Wende Museum of the Cold War in Culver City, CA.

Barbour's latest works are currently on view in Transformations (2021) at the Wende Museum, Vision & Spirit: African American Art | Works From The Bank Of America Collection (2021), at The Gantt Center for African American Culture in North Carolina, and The Mothership: Voyage Into Afro-Futurism (2021) at The Oakland Museum of California.

The curatorial facet of Barbour's art practice has involved organizing group shows, writing exhibition reviews, artist profiles, and select essays. She has worked with a nexus of local and international artists that began while conducting field research in Cuba for her graduate thesis, "Performance and Memory by Selected Cuban Artists: Ana Mendieta and Tania Bruguera," which examined activism, feminism, and contemporary art through the lens of Alison Landsberg's critical study of prosthetic memory and mass culture. Barbour has organized independent exhibitions including, A Book as a Work of Art for All, Madame B, Colored Girls: Works of Art by Women of the African, Asian and Latin Diaspora presented in Los Angeles, and worked on traveling shows like Posing Beauty, The Kinsey African American Art, and History Collection at the Northwest African American Museum in Seattle.

Barbour's artworks are in the permanent collection of the California African American Museum, the J. Paul Getty Museum, The Seavest Collection, The Bank of America Collection, and other notable private collections. Also, she was a 2018 Nominee for the Rema Hort Mann Foundation Emerging Artist Grant.



**I Spy, 2020**

Mixed Media on Canvas

Courtesy of the Artist

**Price: \$5,000.00**



**Five on the Black Hand Side, 2020**

Mixed Media on Canvas

Courtesy of the Artist

**Price: \$5,000.00**



## **Chantal Barlow**

*American, born in El Paso, TX*

*Lives and Works in Los Angeles*

**Chantal Barlow** is an interdisciplinary artist working in Los Angeles. Heavily influenced by her family history and travels, especially her time in Portugal with her mother's family, Barlow has used her life experience as the catalyst for her artwork, particularly for her visual storytelling projects. She absorbs the worlds she experiences and related tactile materials and merges them in her work to promote discourse and questioning of our perceptions. Her primary body of work, abstract paintings on wood and Portuguese cork, are informed by her understanding of and experimentation with the chemical components of acrylic paint and other materials for over 15 years.

As she continues to push her practice forward, Chantal has expanded her artistic breadth into the interdisciplinary space with immersive project based artwork that inhabits whatever form she feels best delivers her intentions and desired impact. Barlow has developed prowess in emotional visual storytelling that deliberately uses multiple sources of inspiration and symbolic physical tools that reinforce the message. Such works include *Who Will Catch Them When They Fall?* and *Unconventional Apology Project*, which is her largest scale work to date and her most internationally covered, respectively. Barlow has consistently found international support from curators and collectors alike, having been featured in digital and print publications like

*Huffington Post*, *The Guardian*, *Vanity Fair Italy*, *British Vogue* and more. She is the recipient of the Undergraduate Project Award at UCLA, UCLA Alumni Arts Scholarship, Judith and Milton R. Scholarship, Congressional Black Caucus Foundation Scholarship and a David Chow Foundation Humanitarian Award. She has also been invited to Anderson Ranch in Aspen, Colorado where she will be summer 2021 to work exclusively with her painting practice.

Chantal continues to facilitate the *Unconventional Apology Project*, a portrait and interview series giving voice to survivors of domestic abuse. She is routinely releasing portraits and interviews one at a time on [UnconventionalApology.com](http://UnconventionalApology.com). Chantal graduated from UCLA magna cum laude with a BA in Art in summer of 2021, and is currently represented by **PARISTEXASLA**.

### **Artist statement:**

Integral to my interdisciplinary practice is the investigation of my labor as a constructive act. I am interested in finding ways to process what becomes available when labor is autonomous, chosen and representative of showing care to a material, subject and concept. I take hold of the realities of communities often spoken of rather than engaged with, combine them with artifacts from my life and use them as tools to illuminate them in public space. A foundational through line in my work across mediums is the abstract representation and translation of qualitative and quantitative information through material and process. I have found that abstraction best serves my exploration of subtext and transparency by holding space for nuance. In my growing body of interdisciplinary work, I am continuing to layer these drivers; labor, abstraction and material, to carry conversations of medium and information, forward.

**Instagram:** @chantalbarlow

**Website:** [chantalbarlow.com](http://chantalbarlow.com)

**Twitter:** @chantalbarlow



**In Conversation 5, 2021**

Pastel, Acrylic, Ink on Canvas. 84" H x 55" W in.

Courtesy of the Artist

**Price: \$12,000.00**



**Cody Bayne**

*American born in Knoxville, TN*

*Lives and Works in Los Angeles*

**Cody Bayne** is an interdisciplinary artist using painting, mixed-media, sculpture, and new media to explore time, impermanence, coded vernaculars, identity & place. He has exhibited his work across the United States, Canada & Europe. Known for engaging a personal visual language, his work creates intellectual and emotional connections with the viewer. By using materials sourced from various cities around the world, as well as, non-traditional industrial supplies Cody has created a unique vernacular, one that is both familiar and foreign at the same time.

He coined the terms Neo- Urban Expressionism and Urban Informalism as quantifiers for his physical practice which pay homage to the 20th-century art movements Nouveau Réalisme and Art Informel. During the Covid-19 pandemic, he expanded his practice exploring new technologies in the New Media/NFT blockchain ecosphere. This new work is intimate and personal, exposing a raw and vulnerable biographical narrative his practice in the physical space has not addressed.



**CORONACH (1994- 2021), minted 2021, New Media/ NFT ( Non-Fungible Token)**

Courtesy of the Artist

A coronach is traditional improvised singing at a death, wake, or funeral. It is considered by its practitioners to be a very personal and spiritual practice, not suitable for performance or recording. The practice began dying out and being suppressed in the 19th century.

**Inquire For Pricing**

- Instagram:** @codybayne\_official
- Website** - codybayne.com
- Twitter** - @codybayne
- Clubhouse** - @codybayne
- Foundation** - foundation.app/@codybayne
- Hic et Nunc**- www.hicetnunc.xyz/codyfied

## **CORONACH (1994-2021)**

“CORONACH (1994-2021)” is a meditation, a soul memory. It is a mirror to time, place and impermanence. I took the photo used in the work in 1994, a specific moment in time of my youth filled with longing and dreams. This work is the second piece minted of a trilogy of works from my genesis NFT project on the Ethereum Blockchain. From a creative perspective the process I used to make the work is both technical and conceptual. The original photo was taken and printed in 1994 using traditional methods of the time. That is to say black & white film, 35mm camera and a darkroom to print the image. I used a digital camera to capture the image anew and stitch it to the present day by translating it into the digital realm. The image and data was then re-edited. I added movement to a selection within the image and composed the soundscape. I am stitching 1994 to 2021.

For more context of this work please check the QR codes on the title card(s) which will direct you to the companion works of the trilogy on Foundation which is the platform the works were minted on. This trilogy of works are stitching time and place while speaking to the impermanence of the human condition and how our love and dreams carry us through the darkest moments of fear and loss.

I find connection in memory to the present. All three works in the trilogy are from the same photo reel taken in 1994 in the home I shared with a profound love. He and I were connected through a common trauma and a bond of love in isolation. The trilogy of images used for the three NFTS not only represent the death of my relationship(s) but also the weight of fears and anxieties so many of us lived through in the 80's and 90's which still simmers though the LGBTQIA community until today.

I found a common experience emerged in 2020 as the world navigated the Covid-19 pandemic and it brought to the surface emotions and feelings I journeyed through to be who I am present day. While exploring all the technology and programs used in the NFT space I kept returning to these early images in my oeuvre and began contemplating them from a new place. I recognized how time and the essence of it's passing is as a simple fold in the fabric of the universe. 1994 is yesterday and 2021 is today. 2021 is yesterday and 1994 is today.

The genesis NFT “DIRGE (1994-2021)” sets foundation for the 3 works, what follows is the prose specific to it but will contextualize “CORONACH (1994-2021)”

## **DIRGE**

**1994**

Youthful joy and love was overshadowed by the threat of the HIV/Aids pandemic.  
A time of great loss. Paralyzing fears. Abject loneliness. Momentary pleasures.  
Poetic imaginings. Youth. Longing. Mystery. Ambition. Wanting. Desires.  
The world outside was a swirling blur of all of this.

**2021**

A new pandemic has robbed us of time, space and loved ones.  
Looking out our windows we piece together an unknown future that lies before us, swirling  
the fog through which we pass.

The text that follows is the poem attached to the third and final work of the trilogy

## **Heaven (1994-2021)**

**1994**

We were but children  
making beds  
together.  
Alarms yet to ring  
for us.  
Our time thereafter  
soon came,  
as the floor  
made way  
for graves.

**2021**

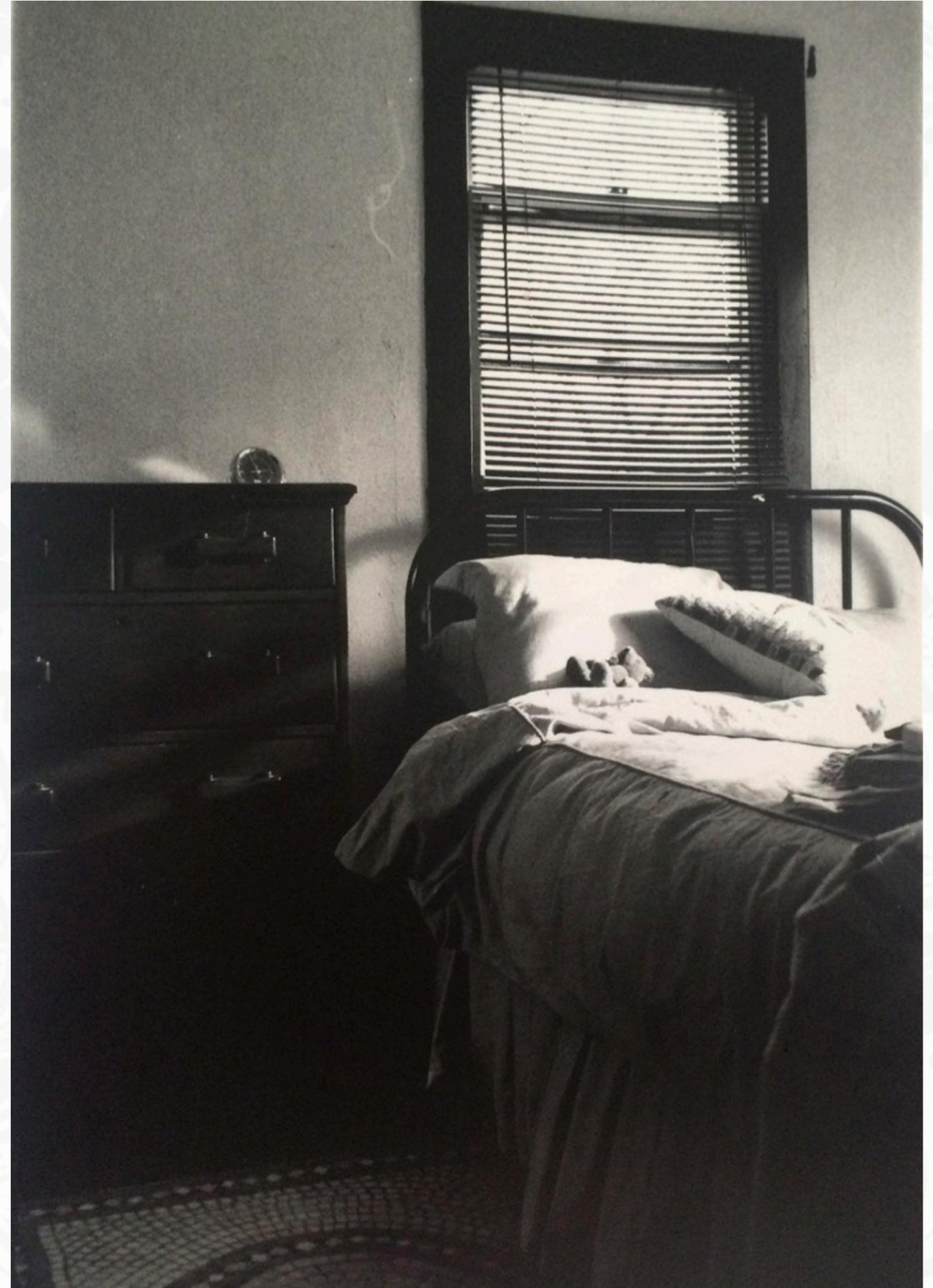
An empty bed  
waits  
to be filled  
again.  
Whilst walls  
sing memories.  
Whispered names  
of those  
almost  
forgotten.

“DIRGE (1994-2021) <https://foundation.app/@codybayne/dirge-1994-2021-31671>  
“Heaven (1994-2021) <https://foundation.app/@codybayne/heaven-1994-2021-36500>

**DIRGE (1994-2021)**



**Heaven (1994-2021)**





**Daniela Garcia**

*Mexican-American, born in Northridge, CA.*

*Lives and Works in Los Angeles*

**Daniela Garcia** is a first-generation Mexican American. Born in Northridge California, she spent her childhood traveling between the rural community of Lake Los Angeles and Guanajuato Mexico. From a young age, she was raised surrounded by immigrant communities and traditions, her father was a refuge for anyone who needed a place to stay as they immigrated from Mexico to California.

Her art practice centers around this experience. As a child, immigration was a necessity for her family’s survival. As a young adult, she experienced hostility towards immigrants and the constant fight to keep them out. This drove her current body of work which addresses the clashing feeling of family and opportunity and the fear and hostility that has developed towards her community in the recent administration. Dani is a first-generation college graduate, she received her BFA in Drawing and Painting from California State University Long Beach, she also received her teaching credential from here. Dani has had the opportunity to exhibit her work throughout Southern California. She currently lives and teaches full-time in Ventura County.

**Instagram:** @dahnnii

**Website:** <https://danigarart.weebly.com/>



**Ofrenda de fronteras, 2018**

Oil and charcoal on canvas, 60” H x 48” W in.

Courtesy of the Artist

This painting is an allegory depicting how children have been subjected to this terrible situation on the border. The child lays willingly on the “ofrenda” not knowing that it represents a bridge from the living to the dead. Children living in the camps on the border are experiencing this sense of disillusion, they come with the hope to find a better place and are instead left in this limbo that prevents them from moving forward or going back to their country.

**Price:** \$8,000.00



**Infancia, 2019**

Oil and charcoal on canvas, 30” H x 24” W in.

Courtesy of the Artist

**Price:** \$1,600.00

“Infancia” meaning childhood depicts two of my youngest cousins, they are placed in front of a house from our home state of Guanajuato. The protective embrace of the older child represents the loss of childhood that occurs in first-generation children of immigrants. We are forced to grow up at a quicker pace when the weight of keeping our family afloat in a foreign land is placed on our shoulders.



**Amoura Gonzales**

*American, born in Los Angeles, CA.*

*Lives and Works in Los Angeles*

**Amoura Gonzalez** is a video artist from Los Angeles. Recently graduated from Otis College of Art and Design, with a background in Painting, Advertising. Amoura creates a distributive atmosphere in her videos with intense effects and multiple layers. Using collaged video to investigate technology, time, personal narrative and Los Angeles, they become both the subject and objects in a nonlinear narrative guided by audio components. Can we become intertwined with a version of ourselves only guided through the view of the digital self, or only accepted by our human nature?

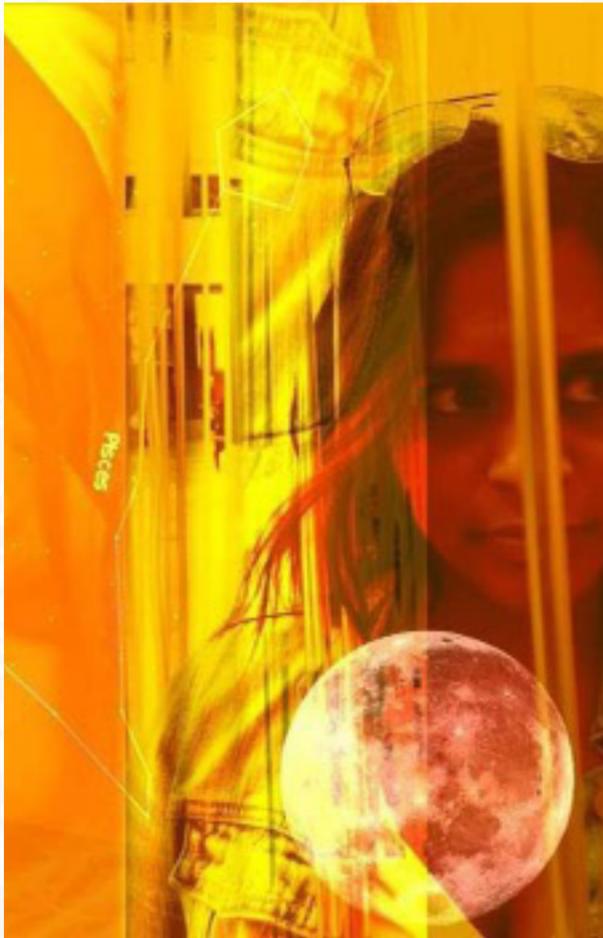
**Instagram:** @fuckinlame

**Website:** <https://www.amouragonzalez.com>



**The Otis Experience (2020)**, Video, 8:45 mins, **Personal Interference, (2021)**, Video, 3:01 minutes, **There's a Time and Place (2021)**, Video, 4:21 minutes, **Eyes wired shut (2020)**, Video, 3:13 minutes, **A fragment of Mind while making something tangible (2020)**, Video, 2:38 minutes. Courtesy of the Artist

**Inquire For Pricing**



### **Samira Idroos**

*American, born in Los Angeles, CA.*

*Lives and Works in Los Angeles*

Samira Idroos is a visual artist with a foundation in painting. Born to Muslim Sri Lankan immigrant parents in Los Angeles her work is driven by the confluence of American pop culture and religion. A space historically proclaimed to be antithetical. Her work produces an excavation of buried or unheard narratives of America's history, present and future.

One of the earliest autobiographies by an enslaved African in North America was written by Omar Ibn Said in 1831 in Fayetteville, North Carolina. The manuscript was written in Arabic. He was a Muslim scholar from Futa Toro in present day Senegal. At the age of 37 he was forcibly brought to North America in the transatlantic slave trade.

**Instagram:** @samiraidroos

He was asked to write his story by an abolitionist and the autobiography is believed to have been translated 17 years after the manuscript was written. At a time where slave owners would co-write, edit, and erase the stories of slaves his intimate account was able to remain unedited in its original language. His manuscript was acquired by the Library of Congress in 2017. His autobiography opens with the 1st and 67th chapter of the Quran . As a Muslim and a scholar of 25+ years he goes on to write from memory the chapter of the Quran on "Sovereignty", Sura al- Mulk. The first page of his manuscript is embroidered on this Islamic prayer rug. His conversion to Christianity is debated by scholars as his exposure to the gospel was not antithetical to his beliefs in Islam.

### **Translation of Text:**

“In the name of Allah, the Most Gracious, the Most Merciful. May Allah  
bless our Prophet Muhammad.

Blessed is He in Whose hand is sovereignty, Who holds power over all  
things!

He Who created death and life to test you as to which of you is most  
righteous in deed;

He is Almighty, All-Forgiving.

He created seven heavens, piled one upon another.

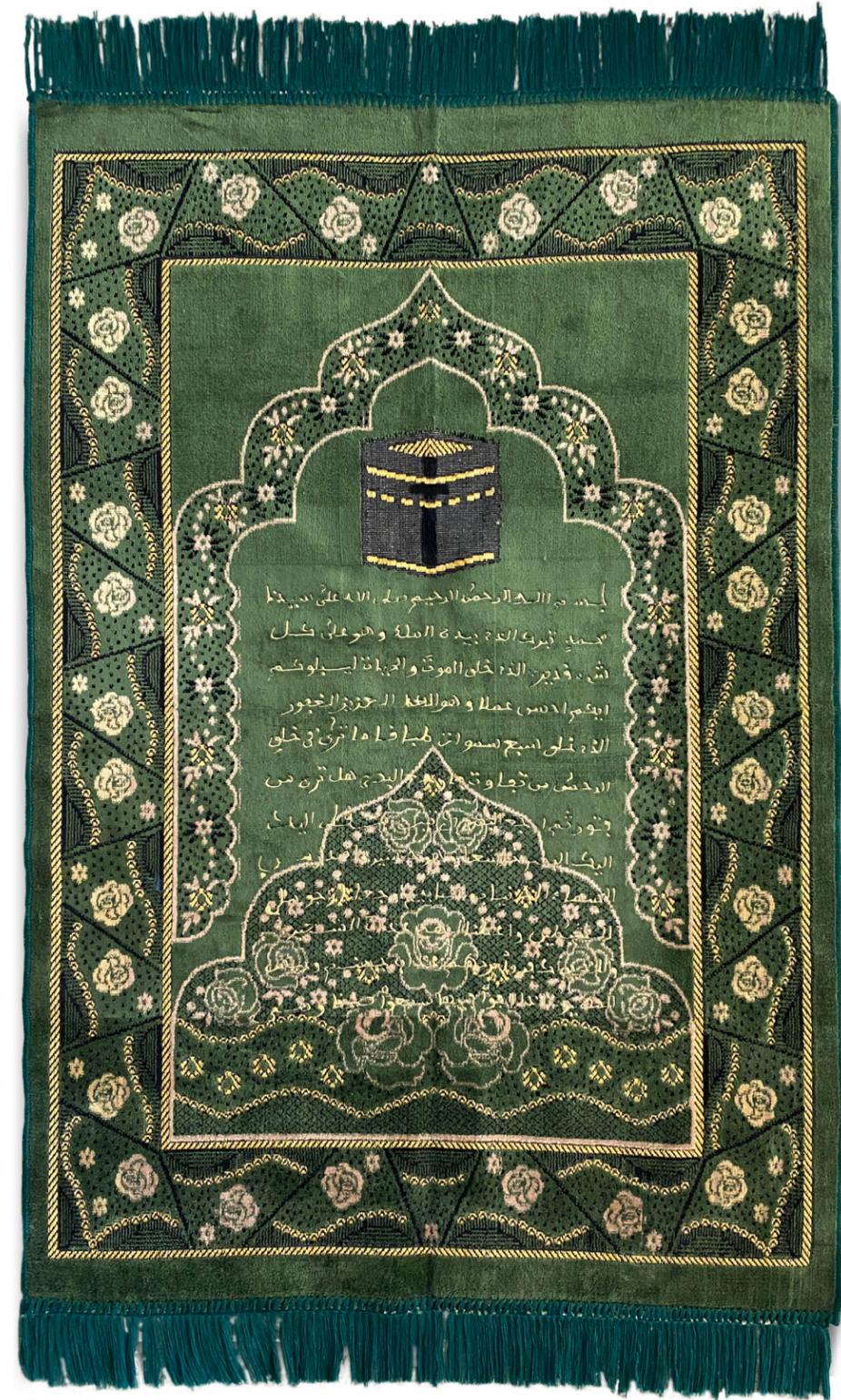
In the creation of the All-Merciful you cannot detect any disparity.

Turn your face back: do you see any rift?

Then turn your gaze back twice more, and your sight will return to you,  
humbled and flagging.

We adorned the lower sky with lanterns, and made them to be volleys  
against the demons, for whom We have readied the torments of the  
Blaze.“

**Fear Not Of Man, 2021**  
Cotton Prayer Rug. 46” H x 26” W in.  
Courtesy of the Artist  
**Price: \$2,000.00**





**Jessi Jumanji**

*American, born in Memphis, TN*

*Lives and Works in Los Angeles*

**Jessi Jumanji** is a multifaceted visual artist from Memphis, TN, currently residing in Los Angeles, CA. With a passion for African history, nature, and the otherworldly, Jessi explores the many dimensions of Afrofuturism through digital collage and painting. Being raised in the city where Martin Luther King Jr. was assassinated, and having family roots in Greenwood, MS, the cotton capital of the world, has given Jessi an interesting viewpoint on the black experience. Each creation is a synthesis of historical findings and artistic expression, confronting societal woes and triumphs while celebrating the resilience and beauty of the African diaspora throughout time.

Jessi Jumanji's artwork was published in Copenhagen University's Gender Research department's "Women, Gender & Research" journal, illustrating scholarly research findings on feminist science and technology studies. Jessi's artwork was also on display in Berlin, Germany as part of the Black Speculative Arts Movement, Afrofuturism Symposium, and in Paris, France at the annual Blacks to the Future convention. Through her art and community collaborations, Jessi hopes to continue presenting African art, history, and culture in a manner that not only captivates and educates but also motivates and inspires a new generation.



**Hashtag Freedom, 2021**

Digital Collage on Archival Paper. 24" H x 18" W in.

Courtesy of the Artist

**Price: \$2,300.00**

**Corner Pocket, 2021**

Digital Collage on Archival Paper. 24" H x 18" W in.

Courtesy of the Artist

**Price: \$2,300.00**





**Miriam Kruishoop**

*Dutch- American, born in Amsterdam, Netherlands.  
Lives and Works in Los Angeles*

**Miriam Kruishoop** is a Dutch-American multi-award-winning and multi-faceted visual artist, and filmmaker. She graduated with honors from the Gerrit Rietveld Academy in Amsterdam. Her talents span across a diverse set of creative genres. She’s a storyteller at heart with a passion for exploring cultural narratives. For the past 20 years she has highlighted the invisible people in society and focused on diversity and inclusion.

From films like Greencard Warriors to Estilo Americano, from solo shows like #IM ANGRY TOO to Living In America, MK never shields away from addressing difficult topics. She is drawn to the portrayal and empathetic celebration of the isolated within communities, the alone and far from home, the victims of abuse, racism, and prejudice. She responds to what she observes around her. She cares deeply about people and the injustices she sees in the world we live in. Her narratives are deeply rooted in reality and are inspired by true events or people.

She wants to give a platform to these complex stories through her films and her visual art in the hope that she can bridge or change perspectives. In her work she always try to address the way we perceive, judge, love, learn about and communicate with each other. She is one of the few international artists who has a career in both film making as well as visual arts.



**LIVING IN AMERICA, 2021**

Medium: Video / video art / video installation.

Color. Ltd edition.

Courtesy of the Artist

**Inquire For Pricing**

Thematically the work is centered around the point of view of a black American Gen-Z teen and her experience growing up in the US today. MK created a 43-minute choreography featuring Niaya Jones, aka Bosslady, an 18-year old girl from Nickerson Gardens, Watts. Niaya is a prolific ‘krumping’ dancer. They collaborated to create an emotional and immersive portrait through dance in order to help the viewer connect to the unique experience of what it’s like to live in America today. The film was shot in high definition at 200 frames per second (ultra slow-motion).



## **Carmen Mardonez**

*Chilean, born in Santiago, Chile*

*Lives and Works in Los Angeles*

**Carmen Mardonez** (1988) is a Chilean textile artist living in Los Angeles since 2017. Her artwork seeks to radically reimagine intimate spaces of memories, dreams, and discovery, exploring variations around traditional embroidery by combining oversized formats, textile sculpture, and the recovery of textile waste. Carmen studied History and Arts at the Catholic University of Chile, a master's degree in Community Psychology at the University of Chile, and has training in art therapy and traditional knitting on horsehair. Her artwork has been exhibited in Brea Gallery and SoLa Gallery, among others, and her practice has been supported by scholarships and grants from “All She Makes”, “Repaint History”, and “Not Real Art”.

### **Statement**

As a woman, my entrails have always been governed by others. Before I even menstruated for the first time, I was taught to sew, knit, and embroider, only to become a caring wife and exemplary mother: no one asked me if that was my plan. After unexpectedly becoming a mother, all the rebellion against the conservative and religious education I received since my childhood furiously exploded. I refused to become what I was trained for. My artistic work became a way of expressing my resistance.

I engaged with embroidery as a pictorial medium, exploring ways of deconstructing traditional embroidery to allow for less patterned, more experimental techniques, where color and relief are more important than mimesis and practical domestic use. My raw materials turned from classical canvas to discarded objects and surfaces, such as lemon bags, old t-shirts, and more recently castoff bed sheets and pillows.

In my current practice, I experiment on going even beyond freestyle embroidery, combining it with three-dimensional pieces such as fabric sculptures, made using textile waste, and increasing the format of my creations to produce textile installations. Using bed sheets and pillows, I seek to connect with these radically intimate spaces that store memories of exploration, discovery, and suffering. These textile objects have witnessed the materialized, embodied repression, byproduct of centuries of indoctrination we have experienced as women through history. But even more importantly, they are the space of our wildest dreams, utopias of liberation and sisterhood.

**Instagram:** @desbordado

**Website:** [www.carmenmardonez.com](http://www.carmenmardonez.com)

**Facebook:** [facebook.com/Carmenmardonezart](https://facebook.com/Carmenmardonezart)

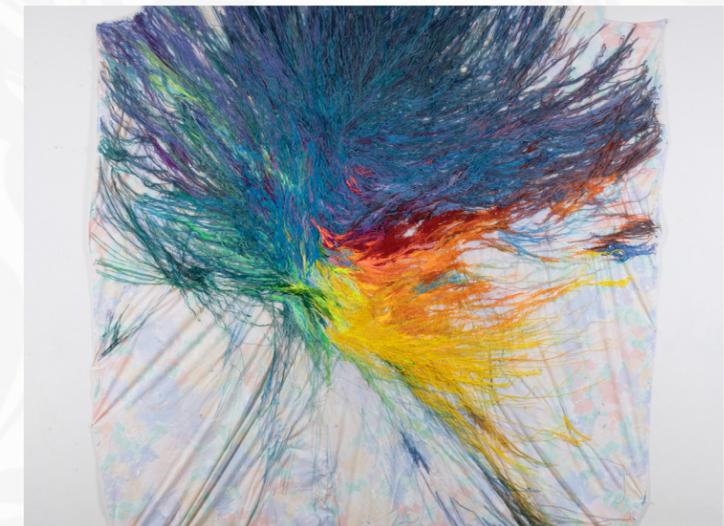


**Mota, 2021**

Textile sculpture on pillows and hand embroidered bed sheet. 24" H x 28" W 22 D in.

Courtesy of the Artist

**Price: \$800.00**



**Pink Storm, 2020**, hand embroidery and patchwork on discarded fitted sheet, 95" W x 103" H in. **Storm, 2020**, hand embroidery and patchwork on used fitted sheet, 84" W x 99" H in. **We will win, 2019**, hand embroidery on discarded top sheet, 87" W x 92" H in. **Venceremos, 2019**, hand embroidery on discarded fitted sheet, 94" W x 81" H in.

Courtesy of the Artist



**Michael Massenburg**

*American, born in San Diego, CA.*

*Lives and Works in Los Angeles*

**Michael Massenburg** was born in San Diego and raised in Los Angeles California. Michael pursued his studies at California State University, Long Beach and Otis School of Art and Design. Massenburg has exhibited in galleries and museums, completed private commissions and worked on public art projects throughout the country and abroad. His list of public artwork clients includes Verizon, MTA Metro, ESPN, American Jazz Museum and the Fabulous Forum. He is also the recipient of various grants, including from the Los Angeles Department of Cultural Affairs and the California Arts Council.

Along with his art-making practices, Michael is a teaching artist, community organizer and activist for various organizations and causes In this body of work, I want to investigate the language and imagery to explore the issues class, race and culture in their relationship through rituals. In each artwork, I assembled constructions of objects and images in an attempt to engage the subjects through representational, psychological and spiritual perspectives. Elements of decaying and blooming landscapes, earth mapping and the migration of life forms are all visual metaphors for the transformation of the unknown and the profound. Through these varieties of elements, my intention is to speak to the notion of what is the significance of life or the purpose of existence. This is the ongoing conversation that I want the artwork to engage in.



**Memories of Dreams Past, 2020**

Acrylic, Collage, and Drawing on Wood Panel. . 12' H x 12' W 4' D in.

Courtesy of the Artist

**Inquire For Pricing**



**Amy McCormac**

*American, born in Chicago, IL  
Lives and Works in Los Angeles*

**Amy McCormac** is a figurative oil painter based in Los Angeles. In the last thirty years, her artwork has embraced a variety of themes around the study of psychology and family traumas. Her scenic and colorful compositions examine complexities in womanhood and intergenerational memory, highlighting human connectivity and experiences. She received her BFA from Mundelein College at Loyola University, IL.

Growing up in a creative household immersed with literature, visual arts, and peer conversations on art concepts and history, she developed the fundamentals of her identity as an artist in her early teens. Her work has been exhibited in various group shows including for Swoon's Heliotrope Foundation at Mana Contemporary in Jersey City, NJ. Amy's paintings are featured in numerous private collections in the USA and in Switzerland.

**Instagram:** @mccormacamy

**Website:** <https://amymccormac.com>



**Disassociation at Dinner, 2020**

Oil on Canvas, 60" H x 48" W in.

Courtesy of the Artist

**Price: \$3,800.00**



## **Rosalyn Myles**

*American, born in Los Angeles, CA*

*Lives and Works in Los Angeles*

**Rosalyn Myles** is a native of Los Angeles. Born and raised in an area of the city located just off the 110 fwy, bordered by Gardena and Watts. She grew up swimming with her brothers, riding the bus to art classes at Barnsdall Art Park and eating Japanese food. She attended Narbonne High School in Torrance California and won a scholarship to Mills College in Oakland. When Ronald Reagan became president, he changed the existing policies on college grants and scholarships. Many private schools to raised their tuitions and adjusted their assistance programs.

Higher fees made it harder for students on scholarships to complete their educations. Myles returned home and completed her BA at Cal State Dominguez Hills, graduating with honors. Rosalyn embarked on a career of performance, dancing and acting professionally. After working in front of the camera for several years, she found herself working behind the camera. She started working in the art department, first as a set dresser, later becoming a decorator. A production designer took an interest in her drawings and encouraged her to practice art. Her focus became the visual arts and she decided to return to school and study fine art.

Rosalyn did her graduate studies at the California College of Arts in Oakland and San Francisco. While living in San Francisco, she worked at SFMOMA , the Yuerba Buena Center for the Arts , the Daniel Weinberg Gallery and various other art institutions. Upon returning to her hometown, Rosalyn found herself trying to balance an art career and working in the demanding film industry. She had married and bore a son. A few years later, she divorced and became a single mother who wasn't sure how to balance full-time employment and the now booming art scene in Los Angeles.

Myles continued to grow as an artist, becoming an active member of Gallery 825 for 5 years. She showed work at the California African American Museum, The Armory in Pasadena, Watts Towers, and various other venues. She has participated and curated shows at Grant Stills Gallery and St. Elmo's Village. Rosalyn has worked with other collaborating artist and institutions on major projects and installations at MOCA , CAFAM LAMAG and LACMA. Rosalyn is currently working on installations that will debut in other cities in the US.

**Instagram:** @rozmyles

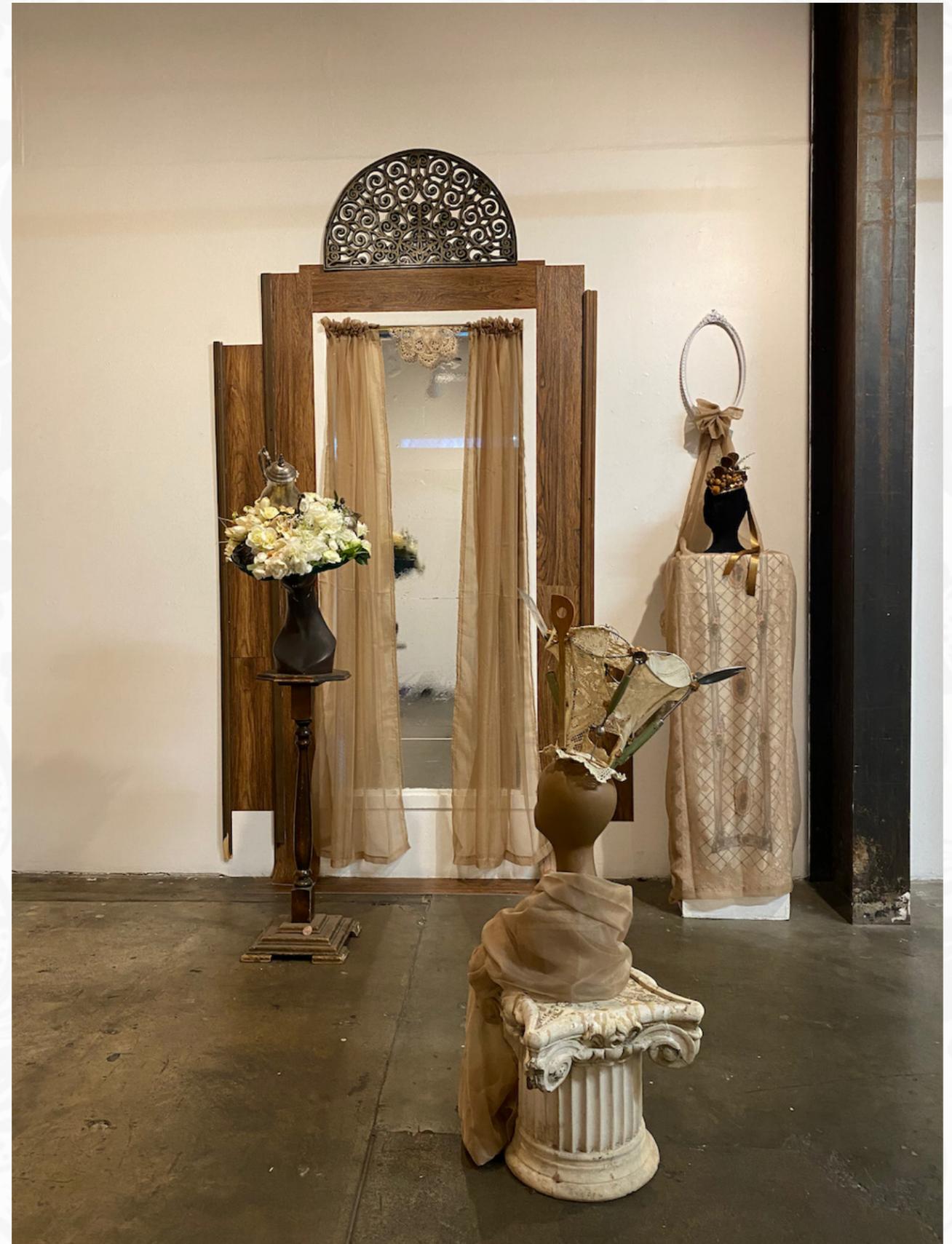
**Pretium, 2021**

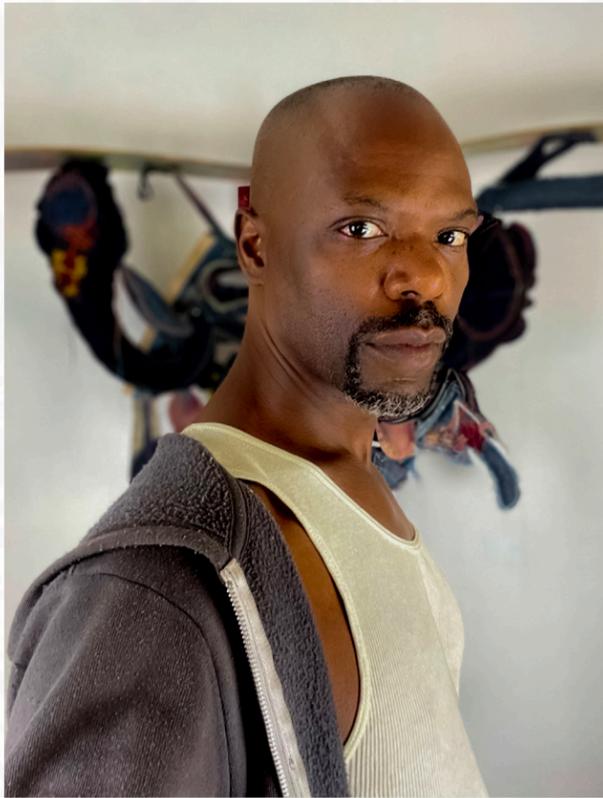
(Latin root word for “price” (Old French preisier, to prize, to praise)

Mixed media , found objects, fake flooring, sheers, mannequin heads, pedestals, utensils, dollies, Silver tea set, billiard score keeper and faux flowers.

Courtesy of the Artist

**Price:** Regal Service ( floral ) \$3,000.00, The Cook ( utensil crown ) \$2,000.00, The Preacher’s Wife ( billiard score parts) \$1,800.00. The entire installation: \$8,000.00.





**Duane Paul**

*American, born in Los Angeles, CA.*

*Lives and Works in Los Angeles*

**Duane Paul**, Multidisciplinary Artist. Exhibits Nationally and Internationally. His work is included in the collections of museums including the California African American Museum, The Philadelphia Museum of Art and noted collections. Duane Paul is recipient of the 2021 The Los Angeles Department of Cultural Affairs (DCA) Cultural Trailblazers Award. His multi-medium constructed sculptures concentrate on the fractured, fragmented memories of childhood, strung together and conflated by his adult reflection on past memories and experiences as an Afro-Caribbean immigrant, Gay man living within the Black American experience.

**Instagram:** @duanepaul

Combining traditional sculptural materials with repurposed and utilitarian industrial media, Duane Paul builds up the metaphoric surfaces of memories and experiences. Through a layering of materials, the nature of Duane Paul's studio process is a conduit to the Black body and the Black experience, to explore ideas within the social zeitgeist of the historical and current. The process then is to tear through and expose those layers to get the desired effect. The intent of the surface treatment is to evoke the wear and tear of living - "Life".

Numerous inspirations inform Duane Paul's work thematic elements of nature and the urban landscape and sculpted biomorphic forms that link the human body (the organic) to the Man-made (geometric architecture) and the natural environment (foliage). His Sculptures, Photographic Essays and Paintings ruminate on these ideas.



**Uptown Tapestry, 2021**

Wood, Repurposed Denim, Canvas, Acrylic, Resin, Raw Pigment, Enamel, Paint, Steel Wire, Industrial Foam. 51" H x 62" W 27" D in.

Courtesy of the Artist

**Price:** \$7,500.00

## Isaac Pelayo

*American, born in Los Angeles, CA.*

*Lives and Works in Los Angeles*

**Isaac Pelayo** has mastered juxtaposition in its truest form. A hyperrealist by trade, Pelayo has found a way to marry parts of himself and parts of the art world that he never thought possible. As a young child in Los Angeles, Pelayo was enthralled with the underground art scene, taking in the works of RETNA and Shepard Fairey. Later, he found his footing with classical inspiration, immersing himself in all that the Renaissance and Baroque periods had to offer. He moved forward with photorealism, creating a name for himself with his strikingly specific portraits and signature third eye.

In the face of 2020, a difficult year for artists everywhere, Pelayo pivoted out of artistic necessity. When it seemed like inspiration and motivation were scarce, he transformed a spare canvas into the first piece of “Street Baroque.” Since that fateful night, Isaac Pelayo has seen a meteoric rise, gaining support and adoration for the style he hopes to one day coin “Pelayoism.”

Pelayo’s work combines the hyperrealism he was known for with elements of street art, and the result is a beautiful contrast, a visual representation of the dichotomy within him. It is not only a combination of influential art styles, but a combination of the dueling personalities he feels within him. His works come from both the loving intellectual and the defiant rebel.

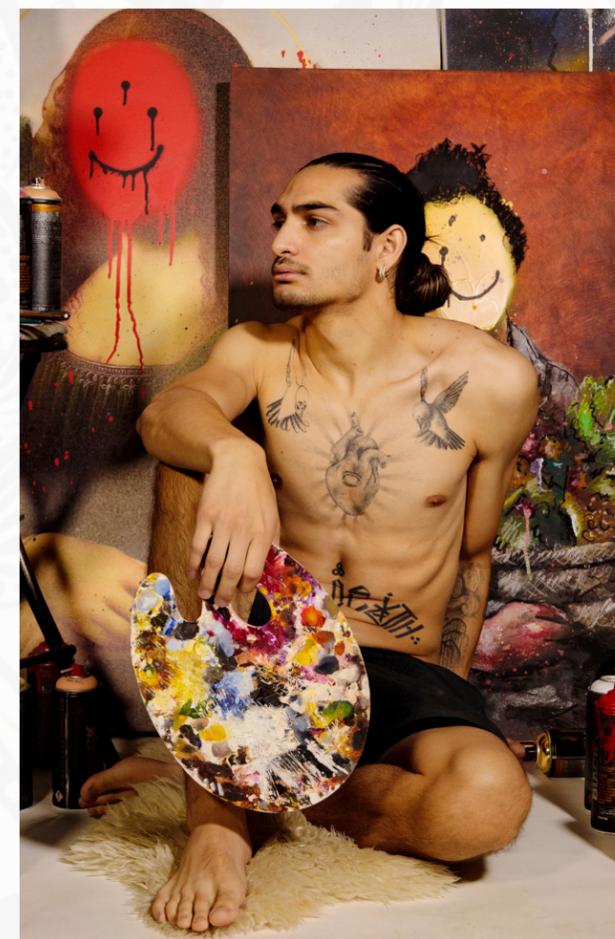


### **Anti Gun Violence, 2021**

18 “ W x 24 “ H in. Oil, Oil Stick, and Aerosol on Wood

Courtesy of the Artist

**Price: \$4,000.00**



**Instagram:** @isaacpelayo



## **Antonio Pelayo**

*American, born in Glendale, CA.*

*Lives and Works in Los Angeles*

Artist **Antonio Pelayo**, born in Glendale, California and yet raised for most of his childhood in the Mexican countryside, has never had his own country. Moving from an American suburb to a tiny village has kept his world unstable; yet that very instability has made him an artist.

Antonio was born in 1973 in a comfortable, quintessentially American suburb: close neighbors, picket fences, movie theatres, malls, and English all around. At nine, his family sent him back to his father's village in Mexico, where the environment radically changed: old broken down adobe churches replaced gallerias and the trappings of suburbia. Some adjustments were difficult, like dealing with outdoor plumbing and the transition to a Spanish speaking environment. Teased and ostracized by other kids, and unable to communicate with the adults, Antonio looked elsewhere for, if not companionship, at least solace. He found it with a pencil and in the pews. He snuck into the village church and stared up at the murals of martyrdom. He hid in the dark corners and sketched the artwork that covered the walls and altars.

Antonio sought out the work of other Mexican artists, making them his mentors; his friends. Diego Rivera, Frida Kahlo, Orozco, all revealed to Antonio the depth of Mexican art and its own movement from the shadows of the Catholic

Church into the modern world. He learned Spanish. He strove to master it, hoping to communicate with the folks of the village. Still, there was a gap; the language barrier between poor farmers and the middle class kept him from meeting people on an intimate level. Nevertheless, he now had three languages: English, Spanish, and his drawings.

Years later his family brought him back to Glendale, which he now saw through the lens of Mexico. It looked unreal; it did not look like home. Nothing looked like home anymore; not Mexico, not Southern California. The one home he had was his art. Though his mastery of pencil and paper began in the nave of an old country church in Mexico, in America his skill developed even further. Frank Frazetta, Boris Vallejo, the surreal work of H.R. Giger, all mixed and blended with his Mexican childhood to make Antonio into a true American artist.

In 1994, Pelayo joined Disney Studio's illustrious Ink & Paint Department, where he learned traditional celluloid animation techniques. Once big enough to occupy the majority of the Disney Studio lot, the department had survived the advent of digital animation as a tiny one room holdover from the 'Golden Era' of American animation. In this room, amidst some 4,000 different types of paints and inks, Pelayo found shelter – working for a company that had always valued creativity, raw talent and imagination. Through exhibitions organized by the studio to showcase the work of its employees, Pelayo had his first brush with the notion that his works could be framed, hung on a wall and exhibited in such a way that they could have a direct and powerful impact on an audience.

In 2005, with his first art-show, a new chapter in Pelayo's career had begun. "I've tried landscapes and fantasy scenes," he says, "but it's the portrait that fascinates me. That intimacy between the subject and the artist, the vulnerability that the subject must have to my interpretation—that is trust at its most divine."

Antonio Pelayo moved inward to find an intimacy that we all crave. With his own hand he drew himself into darkness and solitude – into a place where he could discover his art. Now, that art goes public, and find a home in the world beyond

**Instagram:** @antoniopelayo

**Facebook:** facebook.com/antoniopelayoart



**Historia Sin Tiempo, 2021**

Pencil on Paper, 22" W x 28" H in.

Courtesy of the artist

**Price: \$3,500.00**

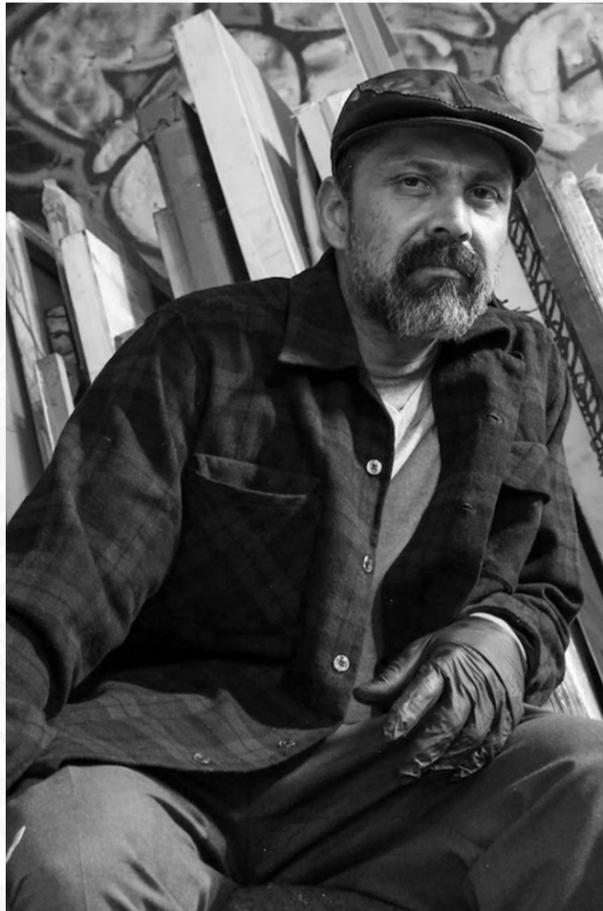


**Untitled, 2021**

Pencil on Paper, 22" W x 28" H in.

Courtesy of the artist

**Price: \$3,500.00**



## Prime Reza

*American, born in Los Angeles, CA.*

*Lives and Works in Los Angeles*

**Jose “Prime” Reza** is an American graffiti artist born and raised in the Pico-Union District of Downtown Los Angeles. Prime is credited with being a founding father of Los Angeles stylized graffiti lettering, a hybrid of Cholo lettering and East Coast-style graffiti that is often bold, aggressive, and monochromatic.

Prime is considered one of the most influential artists in the history of Los Angeles public wall writing, combining “traditional east coast painting techniques with geometric gangster-style blocks.” Complex Magazine included Prime on their list “25 greatest L.A. Graffiti Writers” noting that, “...his pieces from the early 80’s still shit on most stuff today.” The Vibe History of Hip Hop acknowledges Prime’s vital contributions to L.A.’s distinctive graffiti style in a chapter titled “Early Los Angeles Hip Hop” written by Ben Higa.

**Instagram:** @primek2s



**PRIME K2S, 1984/2021**

NFT (Non - Fungible Token) - Augmented Reality

Courtesy of the Artist

**Inquire For Pricing**

The Process - "BIRTHRIGHT" & Book - 1 of 1 video: \$777 (0.333ETH)

Legend Of the Can NFT - 1 of 1 Prime can: \$777 (0.333ETH)

L.O.C NFT - 1 of 1 animation can spin: \$777 (0.333ETH)

**Video:** process of a Graffiti writer creating a unique style. Prime has perfected many ways to create signature masterpieces. Created in Blender.

**Prime Legend Can:** The alpha can is an idea Prime created when he wondered if it was possible to reconstruct the alphabet. Created in Blender.

**Spinners:** Prime had a dream of winning the slot machines and wanted to create a fun way to present his iconic work in the digital world! The featured image dates back to when Prime and a few of his friends had a battle. The other side had a deep team of 50 people, and they made a beautiful mural... But Prime and his small crew stayed original. And this piece is said to be the defining moment that separated the east coast and west coast writing styles! Digital Medium in blender.

ArtAboveReality x ADOR: Legends of the Can - Cans & Walls 2021 Global Event

Project Description: Year-long event and beyond, to feature creation & awareness over vandalism & ignorance. Public Arts Programs, Community Development, Street and Mural Artists, Elder Graffiti Legends who paved the way for the culture. Cause(s) supported: Public Arts Programs, Community Development, Street and Mural Artists, Elder Graffiti Legends who paved the way for the culture.



**American History of Outlaws, 2021, Birthright (Legend of the Can), 2021**

NFT (Non - Fungible Token) - Augmented Reality

Courtesy of the Artist

**Inquire For Pricing**



**Leigh Salgado**

*American, born in Los Angeles, CA.*

*Lives and Works in Los Angeles*

**Leigh Salgado** is a nationally exhibiting artist based in Los Angeles. Her undergraduate studies were in Painting, Sculpture and Graphic Arts at UCLA. Her Master's Degree is in Clinical Art Therapy from Loyola Marymount University. After practicing art therapy professionally for several years, she renewed her fine art studies at the Santa Monica College of Design, Art & Architecture.

Her signature style, hand cut paper transformed into painting, was first executed in 1996. Harkening back to the papel picado tradition of her Chicana heritage, it has led to numerous solo shows: LAUNCH L.A. Gallery; MOAH (the Museum of Art & History, Lancaster, CA); LAX airport Tom Bradley International Terminal, Patricia Correia Gallery at Bergamot Station.

**Instagram:** @leighsalgado

**Website:** leighsalgado.com

By the year 2000 the subject of her work arrived at a lustful aestheticization of the lacy trappings of feminine couture, from garter belts and lingerie to the barest of decorative panties. The work asserts itself as a feminist dress rehearsal - all composed by her hand cutting with a steel blade and painting as masterfully as if on the tightest stretched canvas.

Salgado has also exhibited at the Oceanside Museum of Art, the Vincent Price Art Museum, ART MRKT San Francisco, La Luz De Jesus Gallery, the Wignall Museum, the Miami Project art fair, the Beacon Arts Building, DEN Contemporary Art, and Kansas City's Greenlease Gallery among many other venues. Her labor-intensive studio method means there are precious few available works and most of her oeuvre is in private and public collections, prominent among them those of Cheech Marin and MOAH, Lancaster.



**Vagina (with Cherry Blossoms), 2012**

Hand-cut paper w/ acrylic & eyelets (in acrylic box frame) 40.25" H x 40.25" W x 3" D in. (including frame).

Courtesy of the Artist

**Price:** \$6,000.00



**Mark “Bit” Savage**

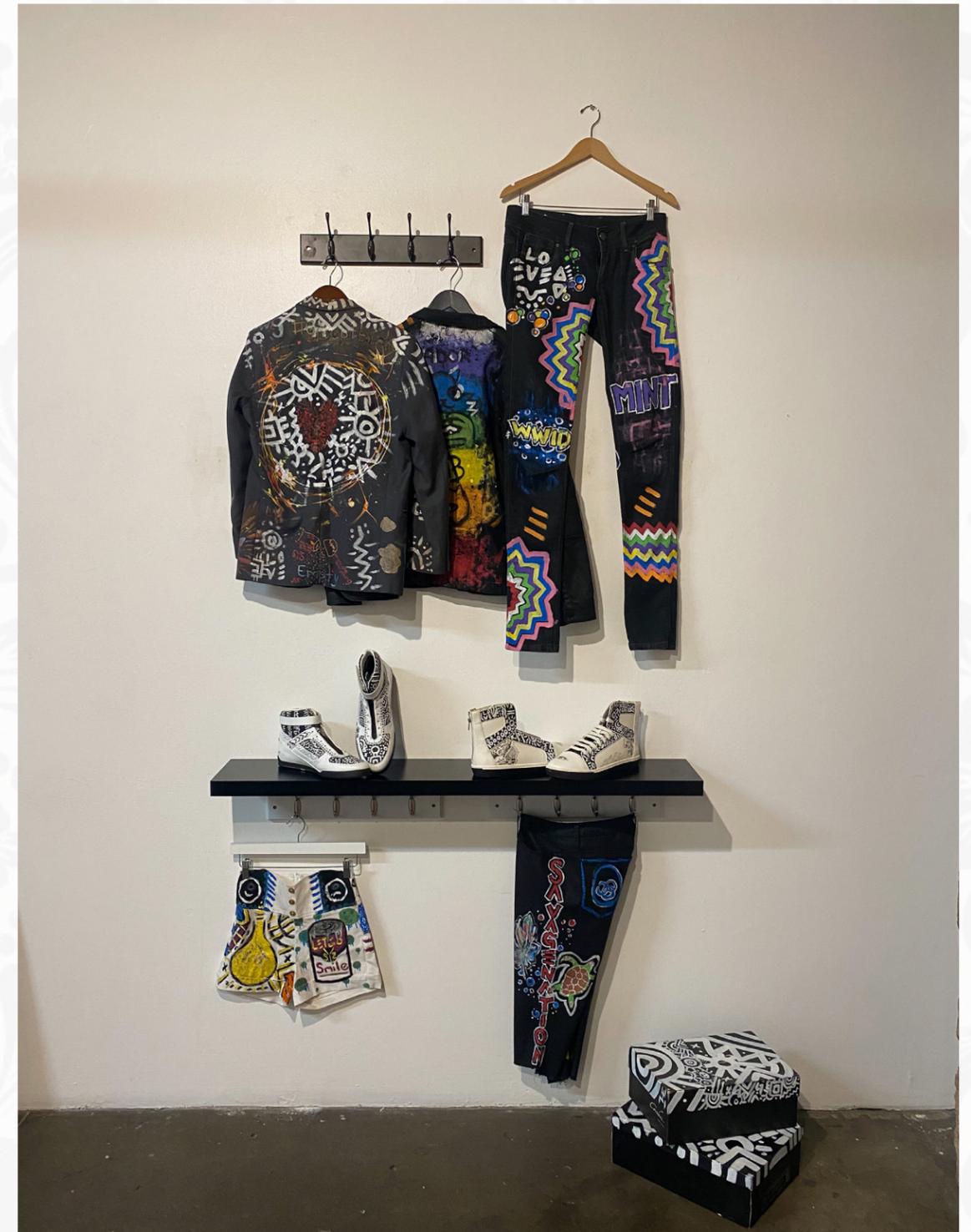
*American, born in Philadelphia, PA*

*Lives and Works in Los Angeles*

**Mark aka “Bit” Savage** is a renowned Visual artist and filmmaker. With major success in the Film & Art industry, he decided to become financially literate and expand his knowledge of the business. Early 2017 Bitcoin’s meteoric rise revealed a passion that had been dormant in Mark for some time. Turns out cryptocurrency became the epicenter for his personal metamorphosis! Art, technology, community, gaming, and finances create the perfect recipe for success in Mark’s eyes.

With years of research and in-field experience, Mark now knows how to effectively navigate the volatile industry of CRYPTO. He has the pleasure to advise and consult with a few leaders in the industry and now has the privilege of building his own platform that deals with Virtual Identity, Items, and Immutable provenance. He is a true blockchain gamer and Non-Fungible Connoisseur! Mark’s Chain Agnostic approach is quickly forming into an industry-standard that anyone can follow.

His vision is to fully embrace the Digital ERA and use it to better humanity and operate in ethical & sustainable ways. How we treat each other and the environment is a reflection of our personal character. Be the change you wish to see in the world, cherish the eternal moment. Peace & Love.



**Wardrobe, 2021**

Acrylic on Textiles, Installation

Courtesy of the Artist

**Price:** Rock The Block Crypto Wear - 1of1 Jacket: \$1305 (0.555ETH), Story A Blaze - 1 of 1 Blazer: \$1305 (0.555ETH), Short America - 1 of 1 shorts: \$522 (0.222ETH) JEAN DMT - 1 of 1 pants: \$777 (0.333ETH), ART CAPRI - 1 of 1 pants: \$522 (0.222ETH)

Mark “Bit” Savage has merged fashion and painting for many years. His signature pieces are true tapestries that tell incredible stories. From meticulous details to minimalism Mark always delivers the emotion he wants to convey.

He has now infused the Defiance of Juncture theme with his next release. Mark has now expressed his physical jacket in a different way for the virtual world. He has over a decade of editing and GFX experience and can now fully unveil his talents with blockchain technology. Mark Has teamed up with the legendary “Rie Rasmussen” for a short “Block Doc” on Mark’s process of creation.

Rock The Block Crypto Wear- 1of1 Jacket: \$1305 (0.555ETH)

Story A Blaze - 1 of 1 Blazer: \$1305 (0.555ETH)

Short America - 1 of 1 shorts: \$522 (0.222ETH)

JEAN DMT - 1 of 1 pants: \$777 (0.333ETH)

ART CAPRI - 1 of 1 pants: \$522 (0.222ETH)

SAVAGE KICKS - 1 of 1 Sneakers: \$1305 (0.555ETH)

**Rock The Block “Crypto Wear”:** Mark has woven a crypto story with chakra energy to align decentralized natures. He believes we all have the creative force to shift reality to which we desire; for the greater good of humanity.

**Story A Blaze:** Mark has etched a tapestry of symbols and meaning into a visually hypnotic art piece. This wearable art style is catered to emit the frequency the owner desires and restore balance in their life.

**Short America:** Mark uses his original pop-art style for this fun hot look. Its a simple blend of notable images that tell a story of creation.

**SAVAGE KICKS** - Mark taps into his favorite pastime, SNEAKERS! Each one tells a story or creation. Matching boxes to contain all the swag!

**JEAN DMT:** Mark dabbles into a new colorful expression, this is moments after the 2020 “PLANDEMIC” has come to a so called end in AMERICA. He leaves hidden messages as a note for the viewer to free their minds.

**ART CAPRI:** Mark uses a hidden technique to convey simple messaging for the Savage Nation community. Savage Nation represents free thinkers, open minds and clearly balanced entities in this realm.

07.10.2021 - 08.20.2021

DEFIANCE OF JUNCTURE  
SUMMER 2021

CURATED BY BADIR MCCLEARY

B4 Flight  
Leigh Barbier  
Chelle Barbour  
Chantal Barlow  
Cody Bayne  
Daniela Garcia  
Amoura Gonzales  
Samira Idroos  
Jessi Jumanji  
Miriam Kruishoop  
Carmen Mardonez  
Michael Massenburg  
Amy McCormac  
Rosalyn Myles  
Duane Paul  
Isaac Pelayo  
Antonio Pelayo  
Prime K2S  
Leigh Salgado  
Mark “Bit” Savage

