

PRODUCTS OF EMPIRE

Artists In The Exhibition:

Abel Alejandro, Morgan Barajas, Sharon Louise Barnes,
Lavialle Campbell, Chukes,
Pam Douglas, Jonah Elijah, Elmer Guevara,
Kiara Aileen Machado, Evan Mendel,
Zeal Harris, Allison Honeycutt, Kat Oldershaw,
and Sam Pace.

OPENING RECEPTION: JANUARY 22ND, 4-7P

EXHIBITION HOURS: WED THROUGH SAT, 1-5P, CLOSED SUN - TUES

CONTACT: INFO@ARTSHARELA.ORG

ON VIEW THROUGH FEBRUARY 20TH, 2022

Featured Artwork by Chukes



ART SHARE L.A., 801 E. 4TH PLACE, LOS ANGELES, CA 90013, (213) 687-4278

How do we consider the results of domination? How have the creation and destruction of empires throughout history affected the movements of governments, corporations, and local organizations? Empire, known primarily in its political form, as a construct of dominance between two states but it also represents an overarching hierarchy. The artists in the exhibition look to deconstruct the concept of empire through observational research of humanity in their work.

Artists In The Exhibition (Products of Empire):

Abel Alejandro (@abelalejandre), Morgan Barajas (@lucid_morgan), Sharon Louise Barnes (@sharonbarnes4702), Lavialle Campbell (@artlovely), Chukes (@chukesart), Pam Douglas (@pamdouglasart), Jonah Elijah (@jonah.elijah), Elmer Guevara (@3lmski1), Kiara Aileen Machado (@kiara_aileen_arts), Evan Mendel (@awonderfulmistake), Zeal Harris (@artsyzeal), Allison Honeycutt (@allisonhoneycutthunt), Kat Oldershaw (@katttmandooo), and Sam Pace (@sam.pace.7).

[MAIN GALLERY]



Instagram: @abelalejandre

Abel Alejandro

Lives and Works in Los Angeles

The first seven years of my life were spent in a remote, rural region known as Tierra Caliente in Michoacan State, Mexico. I recall no running water nor electricity. Our immediate and extended family lived in Apatzingan, the nearest bona fide town. It was from here that my family and I emigrated to Los Angeles in 1975. It was, in many ways, akin to traveling from the nineteenth to the twentieth century, given the rudimentary conditions to which we were accustomed. This experience – of leaving one land for another, having to constantly redefine what it means to be a human being, a man, a part of a community – is a constant and central theme within my work. I am interested in narratives and vignettes about the seemingly discarded or unimportant moments that shape our culture. I believe that these discounted moments harbor importance and, in isolating these moments, I endeavor to stimulate reflection.

To my mind, artists' particular style – their mark – has more significance than their fingerprint or their signature. It is, in point of fact, one of the building blocks of the artist's DNA. It must be etched with purpose, signifying commitment. It matters not if the mark is smudged or dragged or pushed or erased or redrawn. If that is the imprint, so be it. Think of the act as a tattoo that impregnates the surface. Should you attempt to remove it, it will resist. My marks are calculated to fuse certain images, anointed spaces.



Riding a Unicorn, 2021, Acrylic on Wood. 39" W x 40.5" H in. \$4,000.

Courtesy of the Artist

The Gatekeeper, 2021, Acrylic on wood, 48" x 24" in. \$3,600
Courtesy of the Artist





Morgan Barajas

Lives and Works in Los Angeles

Morgan M. Barajas is a Los Angeles based visual art alchemist strongly influenced by Romanticism, Surrealism, and Expressionism. He is fascinated by the interplay of the spiritual and the physical, and aims to render this often invisible relationship in his work.

Originally trained in Cinematic Arts, Morgan was inspired by filmmaker Akira Kurosawa to paint his own storyboards. What followed was an all consuming love affair with visual art making that enlightened his approach to creating. Utilizing oil paint, pastels, charcoal, ink, graphite, and sometimes organic matter in his work, every piece is a unique alchemical experiment all its own. Morgan has shown works in Los Angeles, San Francisco, Las Vegas, and Chico.

He currently works as a Curator and Performing Arts Manager for the non-profit organization, Art-Share LA. Also a musician, poet, filmmaker, and comic artist, Morgan uses all of these tools in earnest to not only create art that is true, but to also understand enough of himself and the world to live a life that is true as well. He is currently working on a comic series titled Spooky Ghost Kid which can be found online here: www.spookyghostkid.com

Instagram: @lucid_morgan

Website: www.spookyghostkid.com



Golgotha Shoring, 24" w x 36" h in., Oil on Canvas. \$1,400.

The collapse of a false foundation leads to the fall of whatever is built upon it. Like wooden props set against a falling cross, the shoring merely delays the inevitable cataclysm.



Sharon Louise Barnes

Lives and Works in Los Angeles

Sharon Louise Barnes is an interdisciplinary visual artist who uses Social Abstraction to blend her formal and aesthetic considerations with cultural and social concerns. Barnes' haptic paintings, sculptures and installations investigate a broad range of cut, collaged, and assembled processes that evoke fracture and reparation, layer and overlap, struggle and resilience against the backdrop of race, gender, and power in America. Embracing metaphor and symbolism, her works have incorporated hanging threads, repeating ideographic shapes, elements of chaos and moments of sparkle in her evolving visual vernacular and exploration of poetic materiality. Cross-references from literary, musical, and other cultural sources, as well as various post-war art movements, additionally inform her work.

Born in Sacramento, CA and raised in Los Angeles, Barnes is a fifth generation Californian, a descendant of black pioneers who came to California in the mid-1800's when it was admitted to the union as a free state. Her family's histories and activism are documented in numerous books and archives that include Negro Trailblazers of California, the archives at UCLA, Stanford, and UC Berkeley. Her art practice finds inspiration in her genealogical research into the struggles and resilience of her forebearers.

Instagram: @sharonbarnes4702



The Blackbelt, 2019, 60" H x 50" W in., Mixed Media on Canvas

Courtesy of the Artist



Allison Honeycutt

Lives and Works in Los Angeles

Allison Honeycutt is a fine artist based in Los Angeles, California. She graduated from NSCAD University with a BFA in 2003 and a Post-Baccalaureate in studio art from MIU in 2013. She was part of the Little Tokyo Art Complex for 6 years. Allison works in a variety of media, particularly fiber sculpture/ sculpture, works on paper and installation. Her work is defined by taking pleasure in the exquisiteness of imperfections and of blending the profound with the absurd.

Every Empire leaves some grief in its wake, even those that benefit from the Empire will experience grief when they realize what they have given up in order for it to flourish, as well as grief when the empire itself starts to fall, powerful people trying to cling to their status and privileges even as they are grieving its inevitable decline.

The Grief Bonnet series was started as a way to explore grief in all its forms. They are meant to hold grief and protect the grieving.

Working with fabric is a wonderful way to play with form and emptiness simultaneously and when creating wearable art you have the opportunity to fill your piece and let it move, or let it live as only an object like a discarded shell, beautiful and empty but telling the story of a life lived inside of it.

Instagram: @allisonhoneycutthunt



Grief Bonnet: Golden, 71.5" x 12" x 18" in., Gold Lame', \$700, a stylized bonnet made to comfort and hold grief. Courtesy of the Artist



Silverado, (Silver Lame', 2020, 43" x 14" x 17" in., 2020) \$500.00. **Grief Bonnet: Smolder**, 65" x 12" x 14" in., Raw Silk, \$800, a stylized bonnet made to comfort and hold grief.
Courtesy of the Artist

Hiss, 2019, fabric, 59" x 12" x 18" in. \$650.00. Courtesy of the Artist



Instagram: @Sam.Pace.7

Sam Pace

Lives and Works in Los Angeles

Born to a mother and father from the Deep South, who followed the Great Black Migration west seeking better opportunities, Samuel M. Pace's talents were given the chance to flourish. Encouraged by both parents to express his creative abilities, he continued developing his skills throughout high school where he earned a Fine Arts scholarship.

During high school and college, Sam also expanded his energies to mastering the martial arts. Excelling even in this area, he became a world ranked tournament fighter. In 1989 Sam moved to Europe where he began developing his current style, using Jazz and Blues as the subject matter. His unique interpretation combines the moods and sounds of contemporary and 1920s Black Renaissance Jazz and Blues artists into a visual narrative. His works vary in several different mediums from acrylic on canvas, wood, and collage, to discarded recyclable objects. Among his credits, Sam has produced works for such notables and organizations as the president of an investment company, vice president of Blue Note Records, Los Angeles Urban League, and entertainers Nancy Wilson, Poncho Sanchez, Cassandra Wilson, and Eddie Palmieri. Commissioned works include Drummer Elvin Jones for the Playboy Jazz Festival, Vancouver Wine and Jazz Festival, Los Angeles Metropolitan Transit Authority, Central Avenue Jazz Festival, and Watts Towers Jazz Festival.



Crash Of An Empire, 2022, Acrylic on Glass, Table Accessories, Paper, Suit Jacket. 18" x 30" in., Price. Courtesy of the Artist.



Kat Oldershaw

Lives and Works in Los Angeles

Growing up, I always found a way to be creative and work with my hands. I kept creation as a hobby for myself, whether it be designing and building sets for the local theater, working in a custom auto body shop, or dabbling in murals and one-off projects. I graduated from UC Berkeley with a degree in Psychology and began my career in the field of genetics and family planning. While this is an industry that I am still passionate and proud of, it wasn't long before I realized I needed to dig deeper. Shortly thereafter, I made the jump to the industry of Interior Design and Custom Furniture, thus reigniting my creative passion.

Now located in Los Angeles, CA, I work full time in the Fine Art industry, and come home to paint and create for myself. My typical mediums are acrylic and ink on canvas and paper. I find that my work typically plays with the push and pull of linear and creative thinking - simultaneously structured and unstructured, balanced and unbalanced. During the pandemic, I created a series of works using only a single brush shape which mimic the continual presence of human interaction in our lives – I wanted to show how these interactions can influence, impair, empower, or encourage us... some fading into the background while others might shift one's direction and purpose entirely.



A Day in the Life, 30" H x 40" W in., Acrylic and Copic Marker on Canvas. **Storm**, 16" H x 20" W in., Acrylic and Copic Marker on Canvas. Courtesy of the Artist

Instagram: @kattmandooo



Zeal Harris

Lives and Works in Los Angeles

Zeal Harris creates urban-vernacular visual stories. Her influences are highly eclectic and include; Southern Black folk art, Asian scroll paintings, Persian miniatures, Mexican ex-votos, and Afrofuturist literature. She lives in Los Angeles and is from Virginia and Washington D.C.. Currently, she is working on two series of artworks. One project, *Pantheon of Akatas* is about ancestral-mother-maroons on the brink of ethnogenesis while on a quest for promised land. Her other project, *I Be Livin' Black Love* consists of black-feminist themed book-style illustrations of contemporary life.

A sampling of past exhibition venues for Zeal includes; The California African-American Museum, Prizm Art Fair, Satellite Art Fair, Ghetto Biennale in Haiti, The Caribbean Culture Center of the African Diaspora in New York, and the Mesa Contemporary Arts Museum in Arizona. She has been highlighted by Art News Magazine, LA Weekly, Los Angeles Times, Huffington Post, Obsidian Journal, Pacifica Radio, Fabrik Magazine, Clocktower Radyo Shak, and the book, "Creative Souls: African-American Artists in Greater Los Angeles".

Currently, Zeal is an Arts & African American Studies Lecturer at California State University at Fullerton, has taught at Otis College of Art & Design, and was recently the Arts Alive Artist-In-Residence at San Diego State University.



Igboland to Lala Land, 14" x 16" in. Colored Pencil, Graphite, Markers, and Ink on Paper. \$700 framed. **Ashanti Queen**, 5" x 7" in. hand embellished exclusive limited edition print on paper signed and framed. \$150 . **Thursday's Child**, 16" x 60" in. Mixed media (watercolor, ink, markers, watercolor crayon, and airbrush paint, and spray fixative) on polypropylene paper. This is a set of five artworks about a child's return to Ghana (Two on view). The set of five is \$2600. Courtesy of the Artist.

Instagram: @artsyzeal



Instagram: @awonderfulmistake

Evan Mendel

Lives and Works in Los Angeles

Evan Mendel is a painter, muralist, and street artist, born in 1988 and raised in the Valley just outside of Los Angeles CA. Evan grew up being influenced by cartoons, skateboarding, surfing and graffiti. These influences led him to pursue his artistic ambitions further into his late teens and early 20's, experimenting with making abstract and figurative based paintings. Without any formal art education, Evan was self-taught through trial, error, and observation.

He has since painted several large-scale murals in Ventura Ca. and Los Angeles. In July 2017 Evan had his first solo exhibition at the gallery/studio space of renowned muralist and designer David Flores. Evan has also participated in a variety of group shows at gallery's in Los Angeles and San Francisco, notably creating a mural installation at Shepard Fairey's gallery Subliminal Projects in 2018.

"My work is an extension of myself, a mirror of emotions and struggles. The paintings are not realistic depictions, they are embellished and abstracted, using color and shapes to create interesting and dynamic compositions. I create in the moment and feed off my environment to make works reflective of my inner emotions, those emotions get projected onto my subjects. It's a balance between the outside world and the inner world, about contrast and tonality.



Again and Again, Acrylic and Latex on Canvas. 30" W x 48" H in. \$4,500.

Courtesy of the Artist

Fragments, Acrylic and Latex Paint on Canvas. 60" W x 48" H in.
Courtesy of the Artist





Instagram: @kiara_aileen_arts

Kiara Machado

Lives and Works in Los Angeles

Kiara Aileen Machado was born in 1993 in Lynwood, California. She received her BFA in Painting and Drawing from California State University Long Beach in 2018. Machado's pieces confront the erasure experienced by marginalized communities. Mainly focusing on the Central American perspective, her work brings into question the absence and exclusion of Central American folk from mainstream U.S. and Latinx narratives.

She has had the honor of participating in many groundbreaking events that have been pivotal to the foundation of Central American communities: first ever Central American and Caribbean Colloquium at Cal State LA, first art show highlighting Central American artists at UCLA, and Duke University.

Machado's work has been featured nationally, including the John and Geraldine Lilley Museum of Art in Reno Nevada, LHUCA gallery in Texas, Stamp Gallery at the University of Maryland, SOMArts and Acción Latina Juan R. Fuentes Gallery in San Francisco, Frederic Jameson Gallery in San Francisco, the University Art Museum in Long Beach, 72andSunny, Irvine Fine Arts Center, Angel Gates Cultural Center in San Pedro, UCF in Orlando, Florida and was a part of "Art Without Borders" in Florence, Italy. She now lives and works out of San Gabriel Valley.



¿Va O Viene?, 2021. 36" x 72" in, Oil on Canvas, Not For Sale.

Focusing on shirts brought back from Central America with phrases like "Yo vengo de Guatemala, y usted cuando viene" which translates to "I came from Guatemala, when will you be coming?" I wanted to highlight the intricacies and layers of borders and the privilege of being able to visit our homelands versus folk that are forced in to displacement and will likely never be able to go back and how we bridge this gap between intergenerational trauma from the diaspora.

Reflexiones, 2021. 43" H x 100" W in. Oil on canvas. \$52,345.
This painting symbolizes a constant state of growth and introspection of oneself, highlighting the beauty of a person's flaws and attributes.





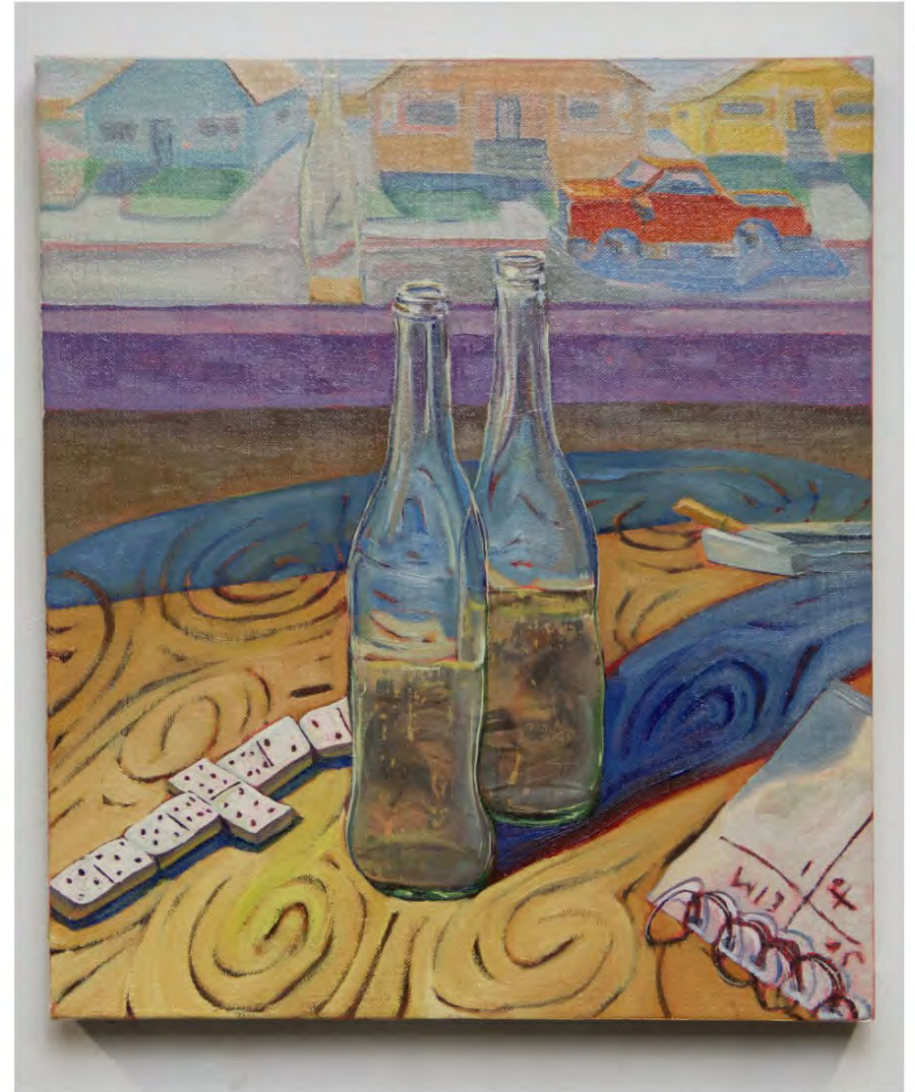
Instagram: @3lmskii

Elmer Guevara

Lives and Works in Los Angeles

Elmer Guevara (b.1990) was born and raised in Los Angeles and is currently working bicoastally in New York City. In the 1980s, his parents fled a war-torn El Salvador finding refuge in the City of Angels. Along with South Central's vibrant energy and the culture his parents brought with them, he became inspired to reflect on his upbringing and the hybridity of cultures. He often constructs narratives by sampling family photos from his youth, reframing compositions that form dialogue about identity and concepts of inter-generational trauma.

Furthermore, he depicts observations from his own and neighboring immigrant families, who dealt with issues of marginalization and inequality. Through his teenage years he met with friends, commuting throughout the city on public transit becoming obsessed with exploring the city's crevices favoring the late nights to paint on walls and highways. This obsession later opened an appreciation for painting and an education in the arts. In 2017, he received a BFA in Drawing and Painting from Cal State University Long Beach and is currently an MFA candidate at Hunter College in New York City.



Our Thinking Tanks, 2021, 12.25" X 14" in. Oil and Collaged Transfer on Linen. \$2500.
Courtesy of the Artist



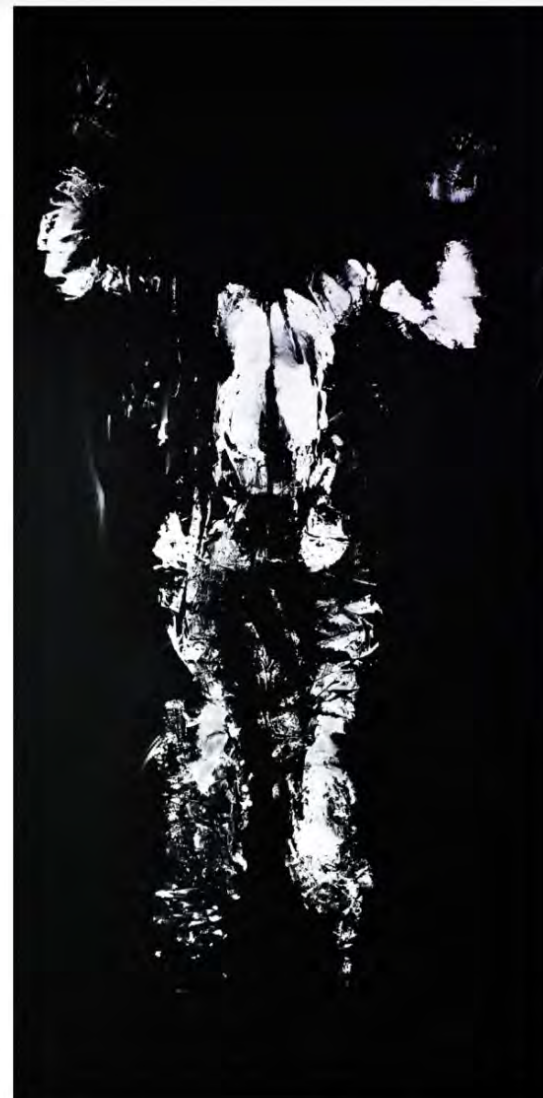
Jonah Elijah

Lives and Works in Los Angeles

Jonah Elijah is a Houston, Texas native now working in Los Angeles. He received his BA in studio art from the University of Texas at San Antonio in 2017. MFA from Claremont Graduate University in 2020.

He discovered art during a painting course titled “painting for non-art majors”. Jonah Elijah’s work encapsulates black life in America and addresses controversial issues that actively affect the African American community. Using materials to explore economic inequality, displacement, or human rights Elijah’s artist practice embraces discomfoting realities. Being raised around lower income hard ships Elijah builds off his own personal upbringing and creates works that reflect the black experience. Whether in his paintings or installations, Jonah layers his work with coded language offering an abstracted or representational view of what it’s like to be black today.

Instagram: @jonah.elijah



Moment of, 2019, Acrylic on wood panel, 95” x 45” x 4 in., \$9,500.00. “Moment of ...” is a performance piece in which I painted my anterior white and stamped my body on the black wood panel with the intentions of creating silent dialogue about the power of body language.

Courtesy of the Artist



Pam Douglas

Lives and Works in Los Angeles

I am a mixed media artist whose exhibits include the California African American Museum, the Los Angeles County Museum of Art, the LA Art Show, and the USC Fisher Museum of Art.

I grew up in New York City, a child riding the damp subway and trudging to school through the freezing slush without a winter coat. When the other children lined up with money to buy lunch, I hid on the floor of the bathroom with my strawberry yogurt and drew pictures and phrases to avoid thinking about the hot soup out there. Today I am drawing pictures with phrases; I am still that child. Now when I see desperate families, especially refugees, my response is personal.

In addition, individual elements of “Sanctuary” received acclaim through 2021: an award from “The Next Big Thing” at Studio Chanel Islands; First Prize from Women Painters West for “Hope Springs Eternal;” an award from Taylor Bythewood-Porter, a curator at the California African American Museum, for “All Media 2021” at the Irvine Fine Arts Center. In 2021, I also won an Individual Artist Grant from Vibrant Cities. I am proud that renowned art critic Edward Goldman of radio station KCRW chose a work from my “Sanctuary” installation for “Art and Hope at the End of the Tunnel” that he curated at the USC Fisher Museum this fall.



His Toy Bunny, 2019, 84” H x 36” W in., Charcoal, clay, twine, coffee bean bag, toy bunny.
Courtesy of the Artist

Instagram: @pamdouglasart



Determined Anyway, 2019, 84" H x 36" W in., Charcoal, burlap, twine, clay, acrylic, stick on raw linen. **All That Matters, 2019, 84" H x 36" W in.**, Charcoal, twine, coffee bean bags on raw linen. Courtesy of the Artist.

Madonna and Child, 84" x 36" x 5", charcoal, clay, silk, sticks, burlap on raw linen, \$3800. This is from the "Sanctuary" installation honoring global refugees. **Woman With a Phone, 84" x 36" x 3"**, charcoal, clay, cellphone, burlap on raw linen, \$2800. This is from the "Sanctuary" installation honoring global refugees. Courtesy of the Artist.



Chukes

Lives and Works in Los Angeles

“I was born in Vallejo, California. Our family moved to San Jose, California, when I was a year old and that is where I began my artistic journey. I have been working professionally as an artist for more than thirty-five years. I am now living and creating in Altadena, California. I possess a BFA in Sculpture and Ceramics from the California College of Arts and Crafts and an MFA in Sculpture from Claremont Graduate University.

My work is included in many private collections worldwide as well as being featured in numerous television shows, independent films, books and magazines and media publications. I have lectured and facilitated workshops in museums, art galleries, colleges and schools throughout the country. My greatest reward comes from sharing my lifelong creative journey to the world! ART IS MY LEGACY!!!”

Instagram: @chukesart



Black Power Black Superman: 38” x 20” x 12” in., Ceramic, (Not For Sale), Black Male with hands and fist sculpture. **Silent Protest:** 30” x 16” x 16” in., Ceramic, Female sculpture with hands on face, Price \$20,000. Courtesy of the Artist



Instagram: @artlovely

Lavalie Campbell

Lives and Works in Los Angeles

I am an artist who works with fabric, thread and a home sewing machine to create contemporary quilts that are non-representational abstractions. My pieces are driven by the personal pleasure that meticulous work gives me, labor that requires time and dedication as well as the challenge that results in seeing what large dimensions can be reached or how much accumulation I can generate from these small actions and simple materials.

My compulsion to create has encompassed everything from creating macramé wall-hangings, to seed beadwork, to printmaking, to painting acrylic flowers on my sister's Volkswagen. I have also always incorporated texture into my work, including in ceramics and glass. I wanted to create paintings, but without using materials associated with western art history. As a feminist, I wanted to use materials that were historically associated with women's work. My work challenges the idea of what paintings can be – what can be called a painting. My aesthetic is not based in tradition, but firmly based in modernism, Japanese minimalism, and architecture. As an improvisational quilter, I can achieve my desired end.

Art is my life, and it has saved my life through the years. I wouldn't be able to survive without it.



Mini Retrospective, 9" x 12" in., Mixed Media (Not For Sale). This piece is a mix of a lot of themes and reactions to projects I've done in the past, all in a tiny drawer. As a collector, there are iridized lake bottles (collected from a collector), round pieces with ball bearings, nipples, a ceramic screaming baby with a beaded rug under it, a black eye peas altar, and dried roses. All of these items represent larger pieces I have worked on. It is also a piece that I will be revisiting.



"Survivor," 3, dia, blown glass orb with flocking (Not For Sale). This piece can be very straight forward, as we all who have survived the diaspora are survivors. But more specifically, I am a breast cancer survivor, so it carries multiple meanings for me.