

Micaëla Gallery

49 Geary

Glass Sculpture
micaela.com

Emil Alzamora

Thai Bui

Nicole Schmoelzer

Alex Bernstein

Carol Lawton

Prints
Winter
Ernesto Canovas

Monika Steiner

Scott Kiernan

Painting

Opening Reception

November 3 to January 2

Salon 2009

Prema Murthy

Franziska Klotz

Carmen Spera

Eugenia Pardue

Scott Kildall

Peter Foucault

Marie-Lou Desmeules

San Francisco

Video

Micaëla



Drawing

Opening Reception November 5

Group Exhibition

49 Geary St., No. 234, San Francisco, CA 94108 USA
415.551.8118 | info@micaela.com | micaela.com

Micaëla Gallery
Contemporary Fine Art + Sculpture
presents

Winter Salon 2009

A group exhibition opening November 3, 2009 through January 2, 2010
Tuesday through Saturday 10.30 to 5.30

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Peter Foucault collaborating with

Matthew Parrott

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Monika Steiner

Micaëla Gallery Contemporary Fine Art + Sculpture presents its annual Winter Salon, an exhibition of traditional artworks in painting, drawing and sculpture juxtaposed with works in new media. Invited artists hail from local, national and international origins; all are fine artists possessing contemporary concepts and ideas, masterful techniques and visual pleasure.

Please come visit us at 49 Geary Street, No. 234, San Francisco, CA 94108 USA or online at micaela.com

Winter Salon 2009

Exhibition Statement

Assistant Curator, Randall Miller

Nov 3, 2009 – Jan 2, 2010

Opening reception Nov 5, 2009 5-7.30 pm

emil ALZAMORA alex BERNSTEIN thai BUI ernesto CANOVAS marie-lou DESMEULES
peter FOUCAULT (with matthew PARROTT)franziska KLOTZ scott KIERNAN scott KILDALL
carol LAWTON prema MURTHY eugenia PARDUE nicole SCHMOELZER monika STEINER

Press Release: [Click here](#)

Winter Salon 2009

Emil Alzamora

The human form is a constant within my work. I am interested in exploring what it means to inhabit the body, often exaggerating or distorting different aspects of the form to reveal an emotional or physical situation, or to tell a story about a predicament or an occurrence. The space between limitation and potential is as human as the flesh, yet hardly as tangible. In my works I strive to make visible this interaction.

Winter Salon 2009

Emil Alzamora

Haze (2009)

Ceramic, glass, steel

22 x 6 x 3 in.



Winter Salon 2009

Alex Bernstein

The works presented here are from a general series in which the sculptures relate to one another in my own visual language. The concept behind the work is the idea of growth. I think of a small seed being trapped in a stone, a sidewalk, a crack in the pavement – anywhere that a seed would not have the chance to grow and develop into its eventual being. However, my sculptures allow for that seed to take root and burst in a gestural sense – with the translucent glass rising from the opaque steel surface. I imagine that this sculpture presents only a short moment in time. For example, if the viewer were to return a year from now, the glowing colorful growth would have continued to expand, filling the room and finally letting that seed experience a life previously unimagined.

Winter Salon 2009

Alex Bernstein

Purple Figure (2009)

Cast and carved glass, fused steel, steel base
47 x 14 x 4 in.



Winter Salon 2009

Thai Bui

Don't pressure me is an ongoing project that I started in 1999. I like the idea of an inner tube, an inflatable object, transformed into a solid ball with a stem. In this way, it looks like it could be inflated when it is not. The title of the piece, *Don't Pressure Me*, is an outcry from the ball's perspective. The piece could also be interpreted as a weapon such as a grenade or a bomb.

I make the piece by cutting out strips of inner tube from a car or a bicycle. I then wrap the inner tube around itself continuously until it takes the shape of a solid ball. Some balls have gold or copper leaf applied to the surface. The air pump of the inner tube serves as the "stem" of the ball.

Winter Salon 2009
Thai Bui

Don't Pressure Me 1-3 (2009)
Bicycle inner tube, metal spike, wire
4.75, x 3 x 3 in., 4 x 3.5 x 3 in., 4.5 x 3 x 1 in.



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Ernesto Canovas

Barcelona-born, London-based painter Ernesto Canovas creates works based on pop cultural images from recent history and contemporary life. The departure point for his artistic process is a visual harvest: Canovas gathers pictures from vintage photographs and also electronic media, like television stills and internet images. Then, in a process that he calls “phototransfer painting,” the artist applies these pictures onto wood. He relies on the pattern of fibers in the wood, working with the grain to discover and suggest rhythms and echoes. Canovas’ paintings feature bright, abstract shapes that reinforce this sensation of dynamic movement. His multi-layered approach lends perceptual depth and emotional moodiness to the artist’s oeuvre, which one critic describes as “the creation of a parallel fantasy world.” Nature, perspective and metamorphosis comprise some of Canovas’ thematic preoccupations, and his most recent series of paintings is entitled “The Darkness of the American Dream,” based on contemporary harvested images. Ernesto Canovas has shown his phototransfer paintings throughout Europe, including Berlin, Edinburgh and London.

Winter Salon 2009

Ernesto Canovas

Pignickowsky Concert (2008)

Resin on board

22 x 16 in.



Winter Salon 2009

Ernesto Canovas

Unknown Parameter Value (2008)

Resin on board

43 x 26 in.



Winter Salon 2009

Marie-Lou Desmeules

Disappeared people or forced disappearance.

"A forced disappearance occurs when an organization forces a person to vanish from public view, either by murder or by simple sequestration. The victim is first kidnapped. "

Text about the photographic performance series called: "Look for me, I'll be around":

The characters of the Canadian artist Marie-Lou reflect lasciviousness and tenderness, the models are taken from nightlife. They reveal hidden sadness, expressed by the inapproachability of the figures. Marie-Lou's pictures show femme and homme fatales as a crowd phenomenon, their isolation is tragic.

Marie-Lou's new works are photographically manifested paintings on models set in front of a corresponding background. The observer is irritated by the mask-like joining of the template (model), the technique (painting) and the image itself (photography). But the fusion of the formal means is also a direct expression of the idea: The mergence of mask and background, reality and delusion. Marie-Lou transforms the faces and identity of her victims through painting surgeries. They become faceless and anonymous and, in another way, their faces are endowed with double-identity.

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Marie-Lou Desmeules

In Gold We Trust (2009)

Performance photograph, C-print

35.5 x 53 in.

Edition 399



Winter Salon 2009

Marie-Lou Desmeules

Hans (2009)

Performance photograph,

c-print

27.5 x 27.5 in.

Edition 7



Winter Salon 2009

Peter Foucault

'Foucault's procedure connects his work with the Surrealist lineage of automatism, the chance-enamored strategies of Fluxus and oddities on the fringes of art such as Harold Cohen's computer-generated drawings.'

-Kenneth Baker, *San Francisco Chronicle*

Peter Foucault creates works in paper, videos, and installations that are fueled by his love of drawing and mark making. He has created a series of Drawing-Projects, which utilize systems developed by the artist that produce complex abstract compositions. At the root of these projects is a constant tension between control and the loss of control. Viewer interactivity plays an integral part in his drawing installations, Participants influence the outcome of a large-scale artwork that is created by a small robot over the duration of an event or exhibition. His work is concept driven, and often utilizes objects that reference printmaking and multiplicities.

Foucault has participated in numerous exhibitions nationwide, with recent solo shows at The SFMOMA Café, The Richmond Art Center (Richmond, CA), and Blankspace Gallery (Oakland, CA). In January 2010 Foucault will be having a solo show at Micaela Gallery. His work has been included in group shows at the Smithsonian Institutes' Freer and Sackler Gallery, The Portland Art Center, Ohge Ltd. (Seattle, WA), Works San Jose, and Mission 17 (San Francisco, CA). In 2007-2008 his artwork was included in the Art Now Fair Miami Beach, the Bridge Art Fair New York and Miami Beach (through Micaela Gallery, San Francisco), and his interactive robotic drawing installations have been presented at The NASA Ames Research Center, The Lab (San Francisco), and the Zero1 Art and Technology Fair (San Jose, CA).

Recent reviews of Foucault's work have appeared in *The San Francisco Chronicle*, *The SF Weekly* (Pick of the Week), *ArtWeek*, *Wired Magazine*, *Stretcher Magazine*, and *Artnet Magazine*. In April 2009 his drawing Four Square was featured on the Cover of *California Home and Design Magazine*. Foucault's work is represented by the Micaela Gallery in San Francisco. He lives and works in Oakland, CA.

Winter Salon 2009

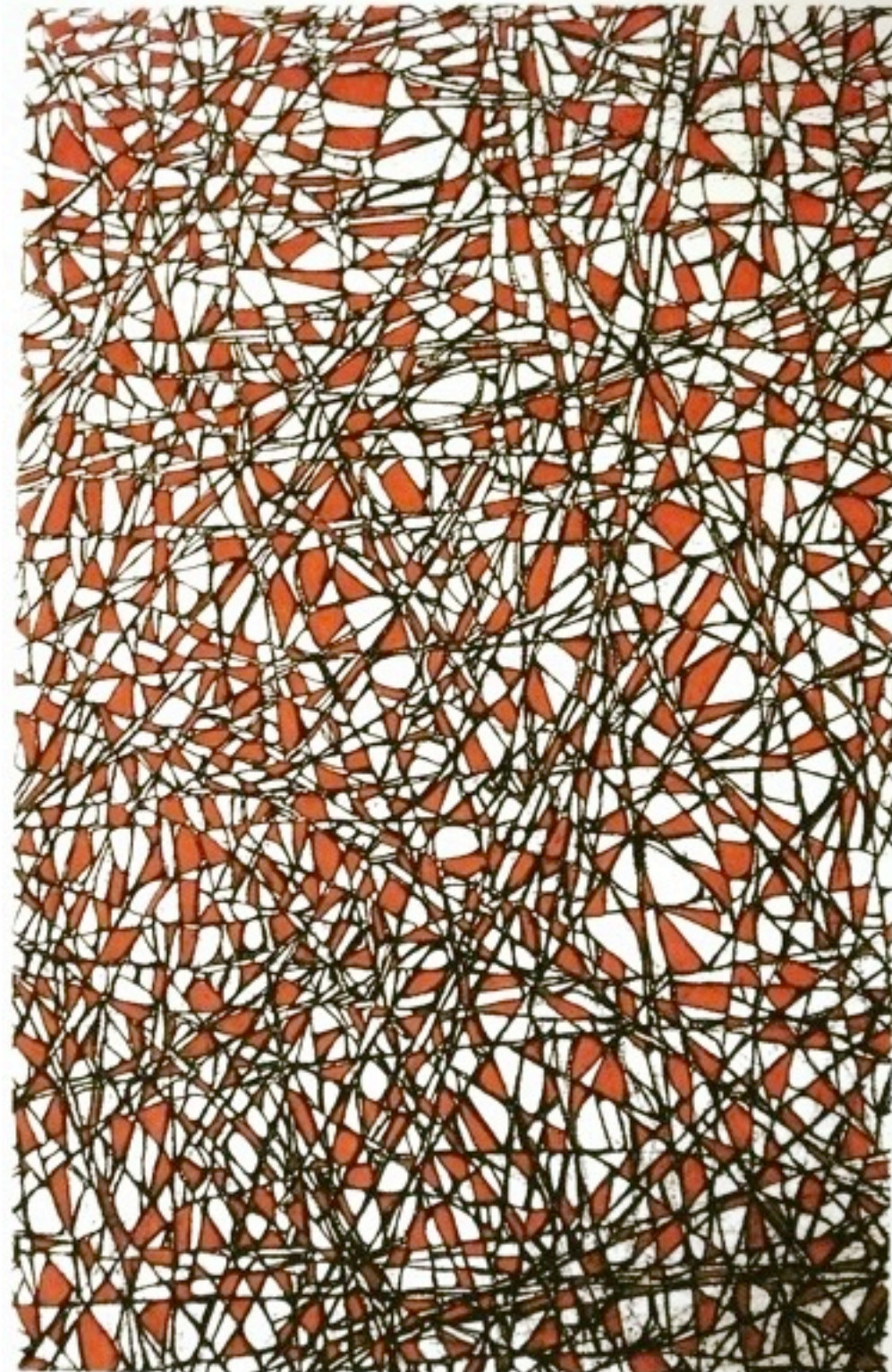
Peter Foucault

Translations Series: Red (2009)

Hand colored screen print

17 x 22 in.

Edition of 10



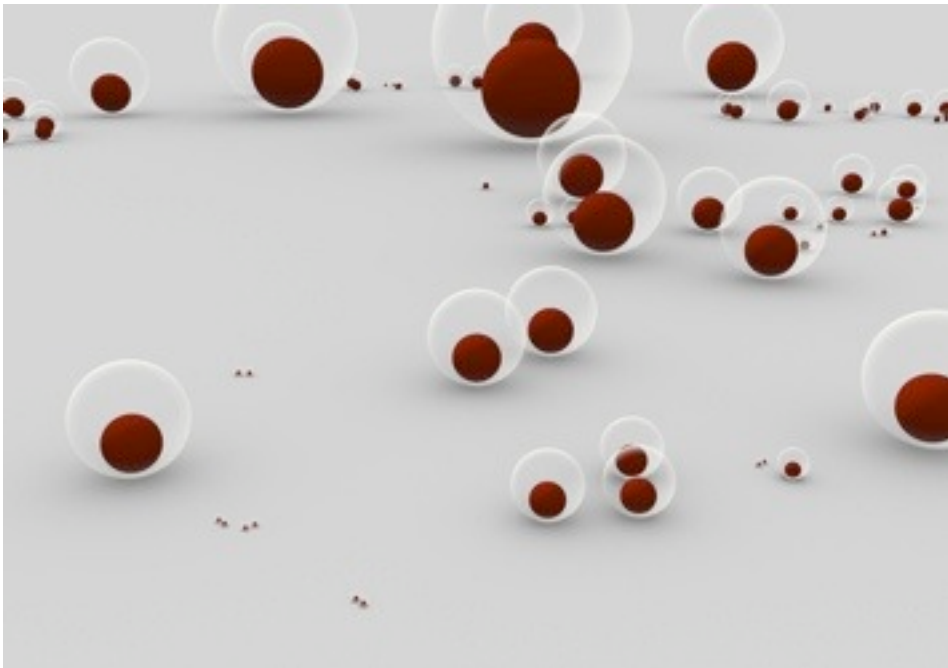
Winter Salon 2009

Peter Foucault

Brand New Colony (2008)

Video still (detail, below)

Single-channel video in collaboration with
Matthew Perry, edition of 10



Scott Kiernan

"Memory Holes v.1, and v.2" are from a larger body of work, across various media, that draws a parallel between the compression and "reformatting" of memory in a silicon chip and in a human "memory" and consciousness. These specific images are from series of performative gestures throughout New York City (shown in May 2008 for a Berlin exhibition entitled "Urban Space") in which "Memory Holes v. 1" was reinserted back into the subway tunnel in which it was shot, as covert subway advertising. It then acts as a prop in an ensuing video shot on site, in which the artist/protagonist will pass by his own image in a series of "strange loop" generating actions.

The imagery in both works uses the mirror (as in the glass in storefronts, subway cars or a passing strangers' eyes etc) as a simultaneous exaltation, warping, and obliteration of memory extending it to the self-conscious, yet frenetic, urban experience.

A mirror reflection instantly collides past, present and future within one gaze. There is the past the viewer brings through pre-conception, and perceived "self-image," the present that changes before their very eyes through refracting light waves, and the future of the elusive "tomorrow" and the *momento mori* of eventual death.

The urban experience is also built on a convergence of past, present and future. One is simultaneously confronted with a city's history (far and recent, traumatic and triumphant, actual and folkloric), and its ever changing and chaotic present, which bleeds into its projected future (gentrification, development). With this fragmenting of "time," how can one place or perceive one's self? How can one not feel anonymous or as a turning cog in a market economy machination? The irony of this exists profoundly in urban marketing strategies; both in the advertising content itself and its proliferation. A repetition of "self-conscious" images redirect this "self-seeking" impulse into a desire for/consumption of "luxury" goods over any self- "awareness" that exists outside of this same economy. Ironically, the mirror's reflective action parallels the feedback loop of life in a capitalist economy.

The mirror image is also meant to be portal-like, speaking to the psycho-geography of the city, in which one's environment is in a constant dramatic flux. Different worlds can be "randomly accessed" with a few footsteps or emergence from a subway tunnel. This portal today may be one-sided as well, as in surveillance or "security." These themes however, are touched on in other stages of the work, in which security mirrors are liberally employed as shifters of public space.

Is this "random access," anonymity and compression of time and space similar to the structuring of our parallel "virtual world"? Is a strange loop being formed in the relation between the physical and cyber worlds, in which one must cancel the other out infinitely; or will the loop be a perpetuation of stasis, which prolongs the current economy and divisions of wealth? These questions are also tackled analogically in the remaining work from this series.

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Scott Kiernan

Memory Hole v.6 (2008)
Performance, archival inkjet print
30 x 40 in.



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Scott Kildall

I work at the intersection of media culture and human memory. My artwork depicts collapse: between producer and consumer, viewer and viewed and simulated and real. I appropriate material, bend rules of consent, restage events and invite viewers to alter my exhibited pieces. These acts and products reflect a shift in cultural production — where ownership dips into a zone of ambiguity and image and sound is widely recycled.

I use video, installation, prints, sculpture and performance to express desires for connection through a changing media landscape. In a recent project, I approached people at public events and asked them for a photograph. Instead, I took video. From these hundreds of clips, I compiled a 40-minute edit of strangers waiting in anticipation and smiling towards the unknown.

Lately, I have been using Second Life — an online world with simulated physical space — as a site for artistic inquiry. Here, I remediate iconic performances and realize “imaginary objects” as paper sculptures. Traditional and new media collide then recombine into a hybrid form. The notion of the original form sinks in wake of these acts. My work reveals how humans express emotions in this new topography.

Winter Salon 2009

Scott Kildall

Still from Video Portraits (2007)
Single-channel video projection
22 minutes, 30 seconds, looped
Edition of 9



Winter Salon 2009

Franziska Klotz

A flurry of moments: Seconds of everyday life are flickering in the eyes of the observer, creating the feeling that the floor beneath one's feet has been swept away – the atmosphere of familiar places seem unusual. The works of the Berlin-based painter Franziska Klotz seize their viewers, like kaleidoscopes that envelope the observer with impressions, spellbound by their own vibrant worlds. Franziska Klotz is a collector. She focuses on the permanent tagging and archiving of snapshots, which are then depicted in her paintings in a coquettish way. The contradictions that evolve from the deconstruction and composition process of her work release moments of strong impact on the observer, those of which are often not able to be brought to mind immediately. She states, "My work is about creating irritations, about dragging the viewer into the painting's environment in a certain way." In her mostly large-scale paintings, simple graphic elements encounter aerosol techniques as well as spackled and brush paint applications. Heavily applied paint contest against feathery structures, and things that are seemingly heavy are portrayed with a particular lightness. The artist's emphasis is finding limitations through exploring the boundaries between thick and thin, depiction and abstraction, image and afterimage, and between expression and impression.

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Franziska Klotz

Beauty Is No Protection (2007)

Oil, acrylic, spray paint, and pen on canvas
103 x 70.5 in.



Winter Salon 2009

Carol Lawton

My sculptures are metaphors for life's transitory nature. The shape, weight and mass of the glass represent strength and solidity. Yet, glass is fragile and easily shattered. These aspects combine with a luminous transparency that enables the viewer to move into the work.

I use house shapes to express the strong yet vulnerable characteristics of the glass, and to represent what may or may not be a safe protective structure.

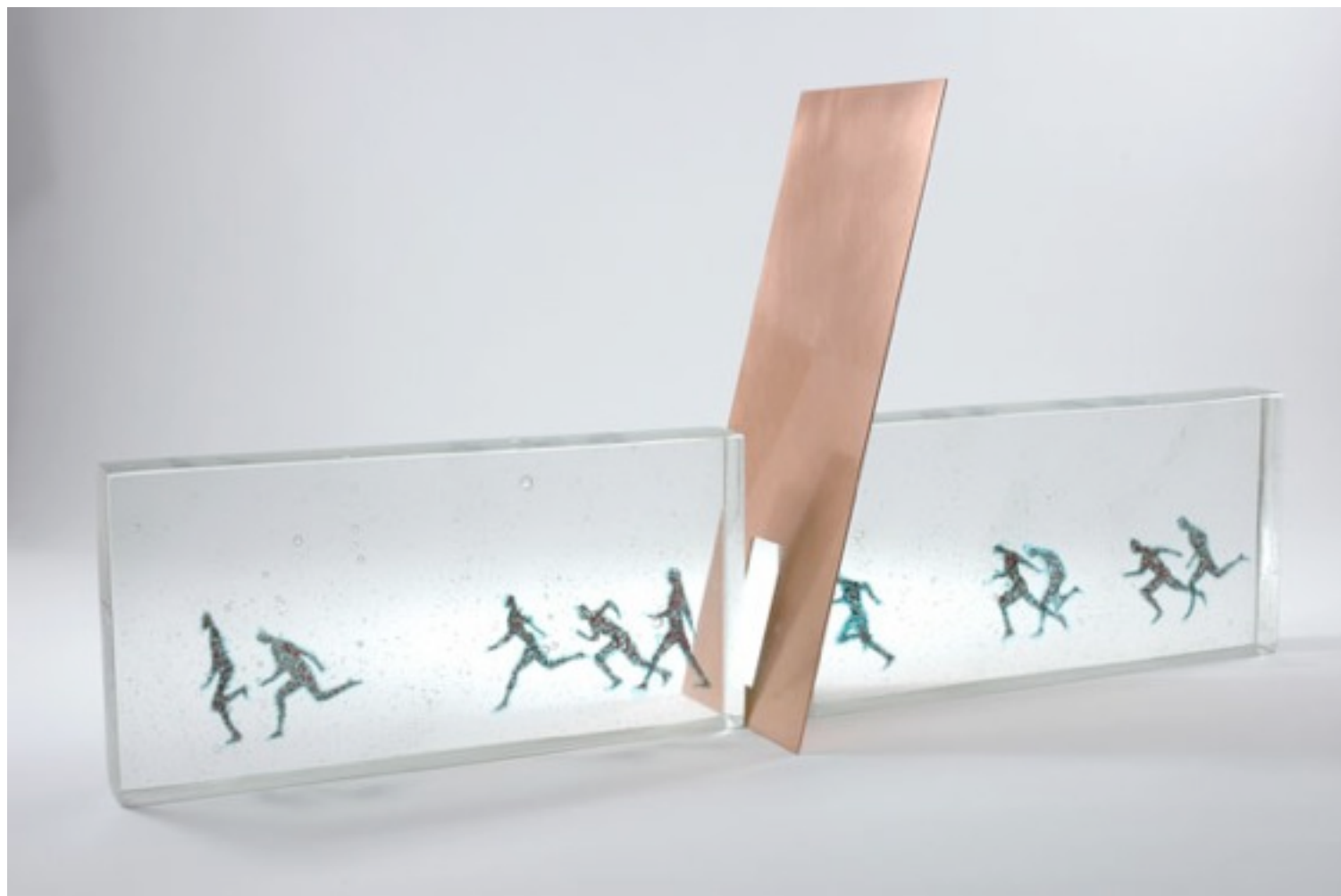
My figurative works use the architectural form as a stage for photographically based human silhouettes to act out narratives of everyday human life.

Our lives are precarious and my work seeks to illustrate that aspect of our existence using a material with qualities that speak to the eye and the hand as well as to the intellect.

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Carol Lawton

Doorway (2007)
Cast glass, copper
12 x 25 x 6 in.



Winter Salon 2009

Carol Lawton

Fault Line Houses (2006)

Cast glass

12 x 33 x 2.5 in.



Winter Salon 2009

Prema Murthy

"I hovered there near the monitoring Crystal and saw again how the edges of the continent were being pressed and squeezed up into its mountain folds, how the deserts lay and spread, how the great forests of other times had gone, and realised that I was seeing something extraordinary. A grid had been stamped over the whole continent. It was a mesh of absolutely regular rectangles. I was seeing a map, a chart, of a certain way of thinking...this was a way of thought, a set of mind, made visible." -Doris Lessing, The Sirian Experiments

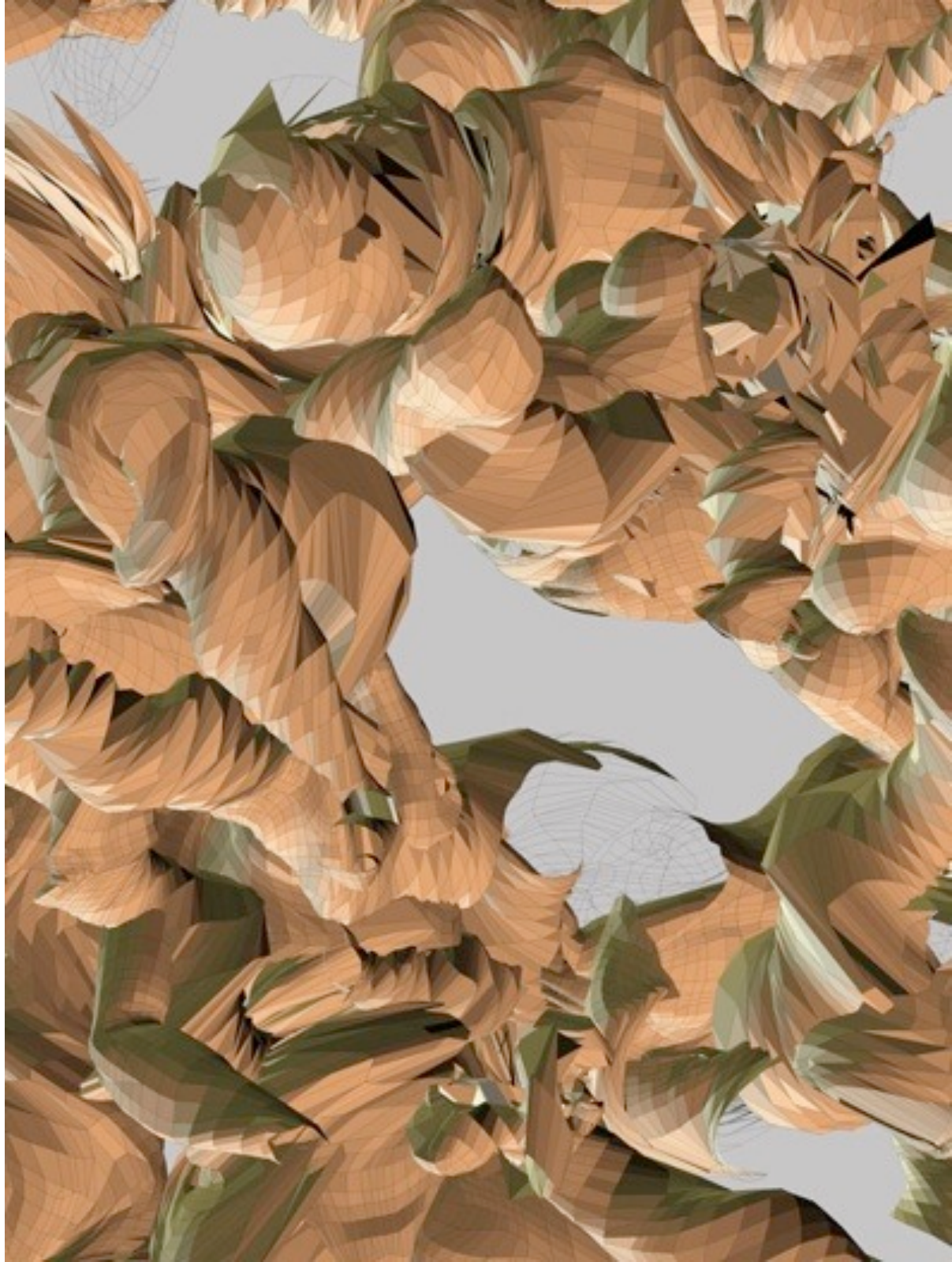
TECTONICS is a series of archival digital prints that explores ruptures in the structural features of globalization. My starting points for the project are the scientific mapping of natural phenomena and concepts in eastern philosophy relating to embodiment, cognition, and Mind. Between these geographical and cognitive sites, the body can be seen as a metaphor in which effects of globalization manifest in terms of simultaneous disintegration and reintegration.

I combine drawing techniques with digital processes to map the body in terms of dynamic states of power - continuously shifting spheres of influence that effect not only geographical, but political, economic, and mental terrain as well. In my work, bodies becomes a drawing tool to map unseen traces of energy, motion and the passage of time.

Winter Salon 2009

Prema Murthy

Tectonics: A242 (2009)
Archival digital ink print
50 x 38 in.



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Prema Murthy

Tectonics: 06D (2009)
Archival digital ink print
32 x 35 in.



Winter Salon 2009

Eugenia Pardue

In my painting there is a sense of luxury, rooted in the abundance of nature. As a child I frolicked in the outdoors, camping in the forests, swimming in Santa Cruz, and running around my family's 80-acre farm in Minnesota. I spent my early adult years in New Orleans and Miami, sultry sub-tropical cities with spicy cuisine and brilliant colors. But not until I lived in Portland, Oregon, with its gorgeous gardens lining the avenues, did I begin to translate nature's sensuality and fecundity into my art.

My work references flowers, vines, trees, seed pods, and other vegetative motifs I find in the world around me, as well as in antique floral prints, wall paper, tiles, tapestries, and jewelry design. In an artist residency in the Czech Republic, I lived and painted in an 18th Century palace—an immersion in the splendors of the baroque and rococo, which impressed upon me the ties between the decorative arts and the narrative, myth-making power of contemporary abstract painting.

I have always been a colorist, so when I began to work monochromatically a few years ago, I saw my white-on-white paintings as pure, meditative, and sacred. Working all in white also enables me to concentrate the viewer's visceral response on the paintings' surfaces, which reach out from the picture plane and engage the senses. In my studio I use tools to braid, mold, and weave paint into shapes that are sometimes soft and graceful, sometimes spiky and dynamic.

After the shapes are created and positioned, I envelop them in sheets of acrylic paint, until their contours rise like islands from a glassy-smooth sea. The finished works are painterly and sculptural, minimalist and maximalist, serene and dramatic, with undertones of danger and seduction. In our increasingly detached digital age, I aim to bring viewers back into touch with the opulent physicality of art, and to remind them of the beauty within themselves.

Winter Salon 2009

Eugenia Pardue

Stillness at Dusk (2008)
Acrylic on panel
36 x 36 in.



Winter Salon 2009

Eugenia Pardue

Serendipity (2009)
Acrylic on panel
29 x 48 in.



Nicole Schmoelzer

In my artistic practice, I work with oil paint on linen and paper, developing different series where the behaviour of color is the topic – in its substantial quality as well as in its interactive effect.

I am an abstract painter, with an avocation to place unexpected colors against each other, challenging the viewer with different subtleties found by the juxtapositions of intense light and somber shadow. I seek ways for color to perform on a surface or a structuring quality, and find the possibilities of showing simultaneously different layers of movements and shifts in planes intriguing and insightful.

I love working with oil paint for its luminous the color. Attracted to light, to the light which color and paint are emitting, I oppose and superpose layers of color of different translucencies, and start a painting by setting stains – staining – the surface, with liquid oil paint. The manner paint is treated on a surface becomes crucial for me, as the act of painting becomes an act of “modelling” the surface of a painting to develop a work that shows expression, depth and technique.

This current body of work, begins with exploration of watercolor techniques, for its organic characteristic, resulting in a color range that is intensely luminous, made especially so by using dark tones, and work with contrasts to create more spatial dimensions within a painting. The titles, “As” or “Therefore,” of my series on paper refer to structural meanings - as in the grammatical function of conjunctions: the stains of paint possess a spatial and time-related relevance, they balance between becoming and dissolving, they relate spaces or times. The stains of paint are versatile in their referential power and are in constant movement of expression and meaning, depending how and where they are placed, and as such, the colors are meaningful for me by their richn behaviour and interaction within a painting.

Winter Salon 2009

Nicole

Schmoelzer

Staining 0808 078 (2008)

Oil on linen

70 x 60 in.



Winter Salon 2009

Monika Steiner

The ambiguity of form and the symbolic use of lines are my way of expressing the concept of impermanence and the interconnectedness of all things. Color is the energy that animates the space in my paintings. The surfacing and dissolving of shapes in my work are a metaphor for the cycle of appearances arising from, then, returning to a state of pure potential.

My creative process consists of adding and eliminating; by the gradual building up of layers of color and texture I create depth and translucency.

Winter Salon 2009

Monika Steiner

Believe II (2008)
Oil on wood
42 x 52 in.



Winter Salon 2009

Artist Biographies

- Emil Alzamora: born Lima, Peru; current residence New York.
- Alex Bernstein: current residence North Carolina. MFA Rochester Institute of Technology, 2001; BFA The University of North Carolina, Asheville, 1996.
- Thai Bui: born Ha Noi, Viet Nam; current residence Palo Alto, California.
- Marie-Lou Desmeules: born Quebec; current residence Berlin, Germany.
- Peter Foucault: born Seattle, Washington; current residence Oakland, California
- Scott Kiernan: born New York; current residence New York, New York; BFA School of Visual Arts, New York; MFA, San Francisco Art Institute, San Francisco, California, 2007
- Scott Kildall: born Pasadena, California; current residence NYC and San Francisco, California
- Franziska Klotz: current residence Berlin, Germany
- Carol Lawton: current residence California
- Prema Murthy: born Seattle, Washington; current residence New York, New York
- Eugenia Pardue: current residence Portland, Oregon
- Matthew Parrott: current residence San Francisco Bay Area, California
- Nicole Schmoelzer: born and resides in Switzerland
- Monika Steiner: born Bern, Switzerland; current residence Sonoma, California



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