

# Savage Sentimentality

CURATED BY F.A.R.

JOSHUA DILDINE  
RAYMIE IADEVAIA  
COLE JAMES  
QUINTON MCCURINE  
ANNELIE MCKENZIE  
MANDY LYN PEREZ

JASON RAMOS  
ANA RODRIGUEZ  
EMILY SILVER  
JASON STOPA  
EMILY SUDD

JANUARY 12 - MARCH 14, 2015  
RECEPTION FOR THE ARTISTS ON JANUARY 13 FROM 6 - 8PM

WIGNALL MUSEUM of  
CONTEMPORARY ART

Chaffey  College

**FAR** foundation for  
art resources

Raymie Iadevaia, *Wet Dreams*, 2013, mixed media, 34" x 36" x 75". Courtesy of the artist.



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"This is us, a people of savage sentimentality, weeping and lifting weights."  
– John Jeremiah Sullivan, *Pulphed*

*Savage Sentimentality* presents a group show of painters and sculptors of unique backgrounds and interests connected by a tenuous relationship to sentiment. Specifically, many of the practices included allude to and/or embrace sentiment while simultaneously ravaging it, either with a brutish material response or vice versa – a subject matter that contradicts the sensitivity of material handling. Ultimately, *Savage Sentimentality* attempts to identify and picture the increasing trend in the visual arts towards the acceptance and simultaneous agitation of sentiment.



Quinton McCurine, *Thiebold*, 2011, oil paint object, 19 x 16 x 5.25 inches. Courtesy of the artist.

Sentiment may be defined as appealing to the emotions or a state of intimacy (as opposed to a state of reason) and has historically often been associated with kitsch. Traditionally, kitsch's use of sentimentality (in aesthetic terms, minus the bias of high/low culture debates) operates primarily as a corrective aesthetic experience to the acceleration and anxiety of modernity. The use of sentiment and nostalgia counters this uncertainty by returning to continuity, providing an experience grounded in the routines of daily life – a call to all things

intimate and known. Aesthetically, we see this manifest in an affirmation of the everyday through repetitions of the familiar, playing with tropes and motifs that embed viewers in a sense of conventionality, creating a simple and contained aesthetic experience within a closed system of signs.

Within the practice of the fine arts, sentiment has always been kept at a healthy distance. Modernism maintained this distance with a militant vigilance, relying on clearly defined notions of the sentimental (or kitsch) to validate what were to be "high" or avant-garde art practices. With Post-Modernism, the restraining order on sentiment was granted a temporary reprieve; however, it only allowed acceptance on the condition of ironic detachment. In contrast, today's artistic practices (under Pluralism) have moved from these more austere positions into having a much closer proximity to sentimental references and subject matter. Artistic practices of today, unlike

Modernist and Postmodern tendencies, seem much more willing to embrace the sentimental. Further, the works in this exhibition prioritize the affective as both prior to and in excess of the rational. The question then becomes: what has changed? And further, to what should we attribute this change? Are we seeing a new current of practices responding to conditions under affective capitalism? While a concrete answer may not be readily available, a brief discussion of the ways in which recent practices uniquely engage with sentimentality may shed some light.

While the individual artists included in this exhibition pull on a myriad of sources broadly considered sentimental in nature, the end result is much different than and outside of the effects of kitsch. Instead of being a sentimental regress into a state of comfort, or a carefully maintained closed system of signs, the result is an acknowledgment and active agitation of that state. The artists in this exhibition often achieve this through a balance of a raw material directness co-mingled with emotive charm, seemingly to tempt a calculated betrayal of the sentimental within the execution of their works. If a common criticism of kitsch or sentimentality is that it creates aesthetic depletion through repetition, these artists arguably play with giving aesthetic value to that depletion.



Emily Sudd, *Portrait of a Lady*, 2014, collected ceramic objects, glaze, K26 soft brick, refractory concrete mortar, and epoxy resin, 24 x 19.25 x 7 inches. Courtesy of the artist.



Annelie McKenzie, *Heart and Star Charlotte (after Hauer)*, 2014, oil on found frame, 13 x 10.5 inches. Courtesy of the artist.

In the works of these varied artists is a complicated set of tensions centered on a re-intensification of the experience of time, as well as evidence of a shift in thought regarding the role of sentiment and history within contemporary practices. While this practice is one based almost entirely on the ceaseless activity of exhuming and rediscovering the past, it does so in an effort to continually intensify the present. As such, summoned historical memory is trivialized. Thus, the artists included in this exhibition amplify and enact this savagery through the articulation of an aporia at the moment between the rationality of conceptually-driven practice(s) and pure uncomplicated emotion by creating a detour into the machinations of these poles.

Statement by Steven Hampton

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# Joshua DILDINE

Joshua Dildine is a Los Angeles based painter that repurposes autobiographical photographs, using them as armatures for gestural abstract painting. Dildine received his MFA from Claremont Graduate University (CA). He has been featured in Exhibitions in San Francisco, Los Angeles, San Diego, Nashville, and Murfreesboro, as well as the Frederick Weisman Museum of Fine Art (CA). He is represented by Mark Moore Gallery in Culver City.



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Joshua Dildine, *Rediscover Delicious Harmony*, 2011, spray paint on photograph, 17.5 x 19.5 inches. Courtesy of the artist and Mark Moore Gallery, Culver City.

Joshua Dildine, *Storytime is Not for Sitting Quietly*, 2012, spray paint on photograph, 30 x 22 inches. Courtesy of the artist and Mark Moore Gallery, Culver City.



# Raymie LADEVAIA

Raymie ladevaia was born in Newport Beach, California. In 2013 Raymie received an MFA at Art Center College of Design, Pasadena, CA. Recent exhibitions include: *The Chrome Contortionist* at Art Center College of Design, Pasadena, CA; *Saccharine Salad* at Autonomie Gallery, Los Angeles, CA; and the forthcoming, *Are Friends Electric? Act I* at Fellows of Contemporary Art, Los Angeles, CA and *Act II* at Claremont Graduate University, Claremont, CA. In 2006 Raymie was a selected artist in a group exhibition in Sierre, Switzerland, after a three-week residency at Ecole Cantonale d'Art du Valais.



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Raymie ladevaia, *Wet Dreams*, 2013, mixed media, 75 x 34 x 36 inches. Courtesy of the artist.

Raymie ladevaia, *Infinite Plush*, 2011, oil on panel, 16 x 12 inches. Courtesy of the artist.

The Chrome Contortionist  
or,  
a cauldron of gleaming moments

*The main thing is to know how to set about it, to be able to concentrate your attention on a single detail, to forget yourself sufficiently to bring about the desired hallucination and so substitute the vision of a reality for the reality itself.*<sup>1</sup>

The Chrome Contortionist is holding still, taut—  
Saturated.

A sinuous crumpled space of variegation animating sustained intensities splayed out in slapstick: accelerated paper-cuts, slowed down curvy monochromatic bursts, attenuated color-strips anchored to the poise of fuzzed verticality shuddering—clowning—an emaciated Leigh Bowery—but retaining all the force. *Bonnard's Hairball* a ruffled mopping of cuts, clips, slices, shreds—the chuckle of the bulbous contrasted to sharply incised jankily-pinked fragments.

The Chrome Contortionist is a meshing of the body-made-elastic through warped spaces—

Jerked.

Twitched.

Frayed.

Frazzled.

—Straddling carpet seams a blue sea tabled feline frenzy aplomb in the possibilities of stacking, like a game of Jenga, or of dirty dishes—waiting for the crash or just the meowy-melodies of *catcophony*. Taking to all fours, mirroring both table and cat, a fluff patch of silvered streaks doubles the reflectivity—fur to carpet facings.

The tensility of aquarium walls counterposed to the ethereal density of the cartoon collides and oscillates the compounded crest of color. Seeing wetness. Maintaining the glisten from tube to dab. A cataract of frenetic sustainment vibrating to reach a threshold of impossible exponential rapidity—or in reverse—to reach the holistic instantaneity of the peeled eye.

Blinking.

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<sup>1</sup> Joris-Karl Huysmans, *Against Nature (A Rebours)*

# Cole JAMES

Cole James studied Philosophy and Fine Art at Cal State San Bernardino before attending Claremont Graduate University where she received a MFA in Painting & Installation. She has received the LGBT Graduate Fellowship, Outstanding Minority Graduate Fellowship, Alfred B. Friedman Grant, Walker Parker Artist Fellowship, Mignon Schweitzer Award, and the Cal State Innovations in Painting Award. Some of her most recent exhibitions include a solo show at the Robert V Fullerton Museum and as well as several group shows in Los Angeles, New York, Miami & Seoul Korea.



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Cole James, *Spotted Purple Fruit*, 2012, tar, rubber, acrylic, glitter, felt, plastic on satin, 24 x 12. Courtesy of the artist.

Cole James, *Misp Fruit*, 2012, tar, rubber, acrylic, glitter, felt, plastic on satin, 24 x 12 inches. Courtesy of the artist.

Cole James, *Snowbird Fruit*, 2012, tar, rubber, acrylic, mica, felt, plastic on satin, 48 x 36 inches. Courtesy of the artist.



# Quinton

# MCCURINE

Quinton McCurine earned his BFA from Notre Dame de Namur University in 2008, where he received the Vincent Van Gogh Award. He continued his studies at Art Center College of Design, where he earned his MFA in 2011. Recently, his work has been shown at UCLA in the group show *Circulation, Exchange: Nugget and Gravy*. He currently lives and works in Los Angeles.



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Quinton McCurine, from *Muses, Untitled Photo (2 or the Grey One)*, 2014, oil, spray paint, 14 x 14 inches. Courtesy of the artist.

Quinton McCurine, from *Muses, Untitled Photo (1 or the Purple One)*, 2014, oil, spray paint, 14 x 14 inches. Courtesy of the artist.

Quinton McCurine, from *Muses, Untitled Photo (the Brown One)*, 2014, oil, spray paint, 8 x 14 inches. Courtesy of the artist.



# Annelie MCKENZIE

Born in Montreal, Canada, Annelie McKenzie graduated from the University of Calgary with a BFA and earned her MFA from California State University, Long Beach, in 2013. She has exhibited at Mark Moore Gallery (CA), Torrance Art Museum (CA), Avis Frank Gallery (TX), Contemporary Calgary (Canada) and is represented by CB1 Gallery in Los Angeles. She won the \$10,000 Against the Grain Award in 2012 and was recently named one of "Eight LA Artists You Should Know" in *Fabrik Magazine* #19. The artist lives and works in Los Angeles, CA.



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Annelie McKenzie, *Pink Charlotte (after Unknown)*, 2014, oil paint and rhinestones on found frame, 11.5 x 9.5 inches. Courtesy of the artist.

Annelie McKenzie, *Purple Charlotte (after Pellegrini)*, 2014, oil, plastic gems, and pom poms on found frame, 8.5 x 6.5 inches. Courtesy of the artist.

Annelie McKenzie, *Rainbow Charlotte (after Weerts)*, 2014, oil on found frame, 10.5 x 13 inches. Courtesy of the artist.



## STATEMENT

The four pieces in this show depict the murder scene in which Charlotte Corday murdered Jean-Paul Marat during the French Revolution in 1793. Numerous artists were inspired to paint the scene as they imagined it, and my pieces are inspired by theirs. My paintings reference the artists' original imagery and composition, but are transformed by the use of impasto paint blobs and craft materials – they are, in a sense, cover songs, remixes, or pages of a scrapbook.

I'm interested in historical representations of femininity in painting (both stereotypical and subversive, as it exists in the original imagery), the process/materiality of my second painting, and also the contexts of their making. The resulting copies set up intertextual relationships between my own work and the originals, a conversation about the construction of artist identities and gender.

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# Mandy Lyn PEREZ

Mandy Lyn Perez is a Los Angeles artist, a New Jersey native, and a New Mexico transplant. Her work draws aesthetic influence from all three. Mandy moved to New Mexico as a teenager to later attend New Mexico State University and the University of New Mexico, and in Los Angeles she studies at UCLA. Her studio is currently in the heart of LA in MidCity. Her work is a constant evolution of itself, each painting includes themes and techniques from the previous while adding new bits to the conversation. Her work, on hand built wood panels and piled with canvas and paint, straddles the line between painting and sculpting.



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Mandy Lyn Perez, *MTV*, 2014. oil paint, acrylic, supergel, cardboard, and canvas adhered to wood panel, 49 x 48 inches. Courtesy of the artist.

Mandy Lyn Perez, *Pineapple*, 2014. oil acrylic, sparkle foam, and canvas on canvas adhered to wood panel, 62 x 48 inches. Courtesy of the artist.

## STATEMENT

My paintings come to me cumulatively—each idea is an improvisation off of its predecessor. I never know what a painting will be in the end since it's always a journey to some new kind of beauty. I know I'm finished when it looks good. I think an artist's talent is knowing what looks good; the ability to refine the messy muck of a creative storm. Acquiring technical skills is merely a means to that end. I fumble through a series of ideas and inventions trying to arrive at new uses of mediums and new comprehensions of a painted surface— tweaking the material until my eye and my instinct are satisfied.

I gravitate toward making work that balances the line between sculpture and painting. The current themes in my work include but are not limited to: the shapes of santo imagery— the arch cradling a point of central interest, patterns and colors that I associate with 'the country'— the aesthetic of old floured or striped pillow cases, retro button up shirts and farm houses, and viscosity— anything I can do to create an interesting protruding mass.

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# Jason RAMOS

Jason Ramos is an artist, curator, and teacher based in Los Angeles. He maintains his painting practice at RAID Projects, where he serves as Proprietor and Director. He is also the Assistant Curator of the Torrance Art Museum and part of ARTRA Curatorial. He has shown in group exhibitions nationally and internationally and was formerly represented by co-operative gallery initiative Durden and Ray.



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Jason Ramos, *Ernie Kovacs*, 2014, oil on canvas, 24 x 36 inches. Courtesy of the artist.

Jason Ramos, *Gilda Radner*, 2014, oil on canvas, 24 x 36 inches. Courtesy of the artist.



## STATEMENT

All the works are an attempt at intimacy, at closeness. The act of painting documents an intimate relationship between me and the source material. Whether they are photos, album covers, Google search images, film stills or other source material, the language and conventions of painting provide me avenues for a consummation of understanding with what the images represent to me.

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# Ana RODRIGUEZ

Ana Rodriguez grew up in the small community of Maywood, California, which is adjacent to the industrial cities of Commerce and Vernon and their numerous chemical plants, refineries, public waste areas and foundries. Rodriguez recalls being highly aware of the contrast between the putrid, foul smell of dead animals and the sweet scents from bakeries and cake shops from her city. Rodriguez combines patterns that range from kitchen cabinet liners, linoleum flooring or wallpaper. The mix of sources is reflected in Rodriguez's paintings which combine brightly colored gesture/cake-like batter against the decorative. Ana Rodriguez earned a BFA from California State University, Long Beach (2007) and an MFA from Otis College of Art and Design (2009).



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Ana Rodriguez, *Untitled*, 2013-14, acrylic and oil on panel, 60 x 48 inches. Courtesy of the artist.

Ana Rodriguez, *Untitled*, 2013-14, acrylic and oil on panel, 60 x 48 inches. Courtesy of the artist.



# Emily SILVER

Emily Silver originally from Upstate New York, lives and works in Los Angeles CA. Emily received her BFA from The School of Visual Arts in NYC, and an MFA from Penn State University in 2008. Her work has been shown across the country and was recently included in the *SUR Biennial* in Los Angeles. She is currently on the faculty at Santa Monica College.

## STATEMENT

This body of work seeks to examine the space between the celebratory, and the tragedy that simultaneously exist in the life of an event.

As subject matter I look to funerals, parties, parades, and carnivals, in their finite nature, for the work to be actively a part of these sensual celebratory spaces. The materials hold a metaphor of the ephemeral and the



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Emily Silver, *Darker Times*, 2014, mixed media,  
36 x 12 x 8 inches. Courtesy of the artist.

Emily Silver, *It Ain't Right, but It Happened*,  
2013, mixed media, 30 x 17 x 12 inches.



cherished creating objects and videos that play with what is monumental or decorative, comic or tragic, and beg the viewer to reconsider their relationship to these ideas.

Though many objects and drawings lend themselves to the monument, the stacking and frivolity of materials begins to throw these masses or assemblages off balance.

The work commands the space through the precarious ways it stands on the ground, whether balancing on a bowling ball, or tethered to a screw, this begins to force an experience of tenuous relationships to what seemed familiar from a distance. The use of bright color draping the forms and pattern tightening up areas, blurring lines, creates a dialogue

between all the works. It is in a way, a means of elevating these party supplies by using sophisticated handling and re-imagining of their functions. Through this chaos the tragedy in the celebratory starts to emerge with these haphazardly thrown together, yet meticulously handled pieces, it asks the viewer to look closer at themselves and the world around them.

Many of the sculptures become part of short animations or photographs that begin to shift our perception of what is real, what is desired, and what is anticipated. Heavily influenced by my surroundings, the work mashes the individual and group, the celebratory and discarded, the monumental and diminutive. Though these pieces seem overtly playful, there is an undercurrent of the tragic, absurd and unexpected invading these spaces.

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# Jason STOPA

Jason Stopa, b. 1983, is a painter, writer and curator in New York. Recent 2013 exhibits include *Windows* at Denny Gallery, *Silhouette* at the Elizabeth Foundation for the Arts, NY, *New Paintings* at John Davis Gallery. Stopa received a BFA from Indiana University and and MFA from Pratt Institute. He is a contributor to *Art In America*, *The Brooklyn Rail* and *Whitewall Magazine*. His work has been reviewed in *Interview Magazine*, *ArtInfo* and *New American Paintings*.



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Jason Stopa, *Watermelon with KB*, 2013, oil and enamel on canvas, 36 x 36 inches. Courtesy of the artist.

Jason Stopa, *Public Enemy*, 2013, oil and enamel on canvas, 36 x 36 inches. Courtesy of the artist.



# Emily SUDD

Emily Sudd lives and works in Los Angeles, CA. She holds an MA in ceramics from California State University, Northridge (CSUN); and is currently an MFA student in visual art at the University of California, Los Angeles (UCLA). Her work has been shown at UCLA's New Wight Gallery, among other venues, and is currently featured in the *Ceramic Top 40* exhibition in Kansas City, MO, organized by Ferrin Contemporary.



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Emily Sudd, *Portrait of a Lady*, 2014, collected ceramic objects, glaze, K26 soft brick, refractory concrete mortar, and epoxy resin. 24 x 19.25 x 7 inches. Courtesy of the artist. Photography by Elizabeth Conn-Hollyn.

Emily Sudd, *Still Life with Fruit*, 2014, collected ceramic objects, glaze, K26 soft brick, refractory concrete mortar, and epoxy resin. 28 x 23.5 x 4.75 inches. Courtesy of the artist. Photography by Elizabeth Conn-Hollyn.

## STATEMENT

My sculptures combine discarded ceramic objects in structures that engage in conversations with still life, narrative, and abstract painting; postminimalist sculpture; hierarchies of materials and taste; and the role of the kitsch object.

I am interested in exploring the categorization and hierarchies of materials and objects as they function in art and culture. Using traditional ceramic firing processes, my current sculptural work transforms collectible kitsch ceramic objects and functional ware into fine art sculptures. After collecting and arranging the various items, I subject all of the objects to the same firing conditions, with surprising results. The process produces the literal and metaphorical melting down of the materiality of domestic and artistic space. In the firing, some objects retain their form, while others melt down into fluid clay and glaze. Materials mix together creating swirls of color and pattern and globs of texture and form. Lowbrow kitsch objects merge into painting and sculpture in compositions that seem to suggest both the opposition and equalization of decoration, materials, and form.

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Institutional support for the Wignall Museum of Contemporary Art is provided by Chaffey College, the School of Visual & Performing Arts and the President's Office.

# WIGNALL MUSEUM OF CONTEMPORARY ART

## MISSION STATEMENT

The Wignall Museum of Contemporary Art presents exhibitions, education, and community programming to our diverse audiences in order to foster critical thinking and to encourage innovation and investigation through contemporary art. The Museum advances the mission of Chaffey College by contributing to the intellectual and cultural life of the college community and offering equal access to quality programming for the diverse communities of the Inland Empire.

## ABOUT US

The Wignall Museum of Contemporary Art serves as a learning lab for investigating and contemplating contemporary visual culture, featuring temporary exhibitions of innovative contemporary art throughout the year. Exhibitions and programming are organized with our students in mind in order to augment their academic experience by complementing the college's curricula and broadening the understanding of contemporary art. Our exhibitions allow visitors to see and experience a variety of contemporary artistic practices that examine timely and relevant topics.

The Wignall is an important resource for students, faculty, and staff that can act as a catalyst for a student's own creative investigations or enhance classroom experience with direct engagement with art. For many visitors, exhibitions at the Wignall Museum of Contemporary Art may provide an exciting first encounter with the visual arts. The Museum strives to transform the art museum experience into something unexpected, extraordinary and engaging. We invite you to visit us and to explore!

## A NOTE ABOUT OUR EXHIBITIONS & PROGRAMMING

The Wignall Museum is an important part of the educational programs and mission of Chaffey College. Some of the artwork in our exhibitions and publications may contain mature content. The views and opinions expressed in this publication and exhibition are those of the authors and artists and do not reflect the opinions or policy of Chaffey College.



## MISSION AND COMMITMENT

Chaffey College improves lives within the diverse communities it serves through equal access to quality occupational, transfer, general education, and foundation programs in a learning-centered environment where student success is highly valued, supported, and assessed.

# WIGNALL MUSEUM *of* CONTEMPORARY ART

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