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Totem 2, Cola Smith, 2016, glaze on low fire stoneware. Courtesy of the artist. Photo: Nick P. Ouellette and Arts4Good



Untitled, Fred Eversley, 2015, resin. Courtesy of the artist. Photo: Nick P. Ouellette and Arts4Good

WORK OVER SCHOOL ART FROM THE MARGINS OF THE INSIDE

September 25, 2016 – January 8, 2017

LOS ANGELES — The Craft & Folk Art Museum (CAFAM) presents *Work Over School: Art From the Margins of the Inside*, a group exhibition featuring nine self-taught Los Angeles artists whose self-guided expression and formal training in disciplines outside of studio art has generated distinctive practices. Though each artist bypassed a formal art school education, the impact and potency of their works demonstrate the value and validity of self-taught perspectives within the boundaries of the art world. Organized by independent curator Jill Moniz, *Work Over School* includes artists **Fred Eversley**, **Lisa Bartleson**, **Dana Bean**, **Mads Christensen**, **Susan Feldman**, **Miguel Osuna**, **Cola Smith**, **Gerard Stripling**, and **Valentin Toledo**. The exhibition is on view September 25, 2016 through January 8, 2017.

Work Over School acknowledges the ways in which these nine artists adapt their technical skills as architects, chemists, mothers, marketing executives, and designers into a studio practice. These skills combined with their artistic investigations have led to thoughtful and expertly crafted sculptures, collages, assemblages, paintings, ceramics, and multi-media installations.

Fred Eversley's historic sculptures set a precedent for the rest of the artists in the exhibition. In the early 1960s, Eversley worked as an engineer designing test laboratories for NASA. Although he was a successful engineer, Eversley left his career early on after discovering his technical background enabled him to create complex, colorful resin sculptures, situating him as a significant figure in L.A.'s Light and Space Movement.

Also exploring light and color are **Lisa Bartleson** and **Mads Christensen**. Bartleson came to art-making as a therapeutic tool while caring for her sick mother. With a background in biochemistry, her paintings and sculptures explore light and color through the layering of a bio-resin she formulates herself. Christensen's light installations explore ocular and emotional responses to patterns of light, made possible by a technical education in electrical engineering, that brings custom circuitry and software programming into his works.

Various design disciplines inform the works of **Miguel Osuna**, **Cola Smith**, and **Gerard Stripling**. Osuna worked as an architect before turning to drawing and painting. Using architectural drafting materials such as ballpoint pens, colored pencils, and electric erasers, he makes wildly curved and intersecting lines that convey the kinetic frenzy of urban life with architectural precision. Smith studied textile design before finding her way to painting and ceramics, which she combines to create densely patterned platters and totemic forms. After studying fashion design and working in set production, Stripling now puts his design and construction background into building structural, large-scale steel works. Artists **Susan Feldman**, **Dana Bean**, and **Valentin Toledo** source found and discarded materials to create mixed media and assembled artworks.



Mend, Lisa Bartleson, 2016, porcelain, sinew, gold metal powder. Courtesy of the artist. Photo: Nick P. Ouellette and Arts4Good



Flat, Susan Feldman, 2016, wood, string, found materials. Courtesy of the artist. Photo: Nick P. Ouellette and Arts4Good



Not Even Light, Miguel Osuna, 2016, enamel and resin on birch. Courtesy of the artist. Photo: Nick P. Ouellette and Arts4Good

Curator jill moniz earned her doctorate in Cultural Anthropology from Indiana University with a concentration in visual culture. She has worked at the Peter the Great Museum of Ethnology in St. Petersburg, Russia; the Museum of Latin American Art, Long Beach, CA; and the California African American Museum, Los Angeles, CA, among others.

An opening reception for *Work Over School* will take place on Saturday, September 24 from 6:00 – 9:00 p.m. The reception is free for CAFAM members and open to the public for a \$12 admission fee.

This exhibition is supported in part by the Pasadena Art Alliance, Los Angeles County Arts Commission, and the Department of Cultural Affairs, Los Angeles.



PROGRAMS

CAFAM will offer exhibition-related workshops and events in conjunction with the exhibition, including CraftLab family workshops on the second Sunday of each month from 1:30 - 3:30 p.m. Details about all programs can be found at www.cafam.org/programs.

Situated on historic Museum Row since 1973, the **Craft & Folk Art Museum (CAFAM)** is an invaluable contributor to Los Angeles culture, exhibiting current artists with intriguing perspectives and distinctive practices. Exploring the leading edge of craft, art, and design, CAFAM gives audience to diverse makers and artists whose work is often not represented in larger art institutions. The museum is a place to see art and make art — all under one roof. CAFAM coordinates a robust roster of hands-on workshops led by professional artists and makers. The intimate, atypical museum space and independent spirit at CAFAM combine to create an atmosphere of excitement and innovation, where people in Los Angeles deepen their relationships to art, creativity and one another. For more information, visit www.cafam.org

Location: 5814 Wilshire Blvd, Los Angeles, CA 90036

Admission: FREE every Sunday

Regularly: \$7 for adults; \$5 for students, teachers, and seniors; free for CAFAM members

Hours: Tuesday-Friday, 11:00 a.m. to 5:00 p.m.; Saturday & Sunday, 11:00 a.m. to 6:00 p.m.;

closed Mondays. Every first Thursday of the month, extended hours 6:30 - 9:30 p.m.