

ABATTOIR

On Intimacy

February 18th – April 14th, 2024

At a moment in which our civil society is in the painful throes of divisiveness, *On Intimacy* highlights a group of artists whose practice touches on the intimate and ideas of intimacy in both form, scale, content and narrative. Some of the work is critical, political, confrontational—but in quiet ways. The show invites viewers to consider their own relationship to the works in the gallery, an invitation to meet the artist and their subjects halfway.

Left Wall: Amani Williams and Carmen Winant both consider the female gaze within historical contexts of 18th century France and the women's movement of the 1970, respectively. Williams inhabits a distended nude body of a libertine woman at leisure. Her frank address of the viewer challenges voyeuristic moments of pleasure, while Winant's beckoning women from the covers of OUI magazine are faded and interrupted by the artist's transformation of the newsprint into illusory floating images.



Amani Williams
Floor Cushion Lounge, 2022
Unique monoprint on paper

NFS



Carmen Winant
A woman in the shape of a monster, a monster in the shape of a woman 5, 2023
Rubbed magazine pages, ceramic artist frame
12.5 x 9.5 inches

\$ 5,500.00



Carmen Winant
A woman in the shape of a monster, a monster in the shape of a woman 10, 2023
Rubbed magazine pages, ceramic artist frame
12.5 x 9.5 inches

\$ 5,500.00



Carmen Winant
A woman in the shape of a monster, a monster in the shape of a woman 11, 2023
Rubbed magazine pages, ceramic artist frame
12.5 x 9.5 inches

\$ 5,500.00

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Center Wall: Intimacy is evoked by several means beyond the gaze in this group of work. Mamie Tinkler's *The Embrace*, a tour de force watercolor, imagines intimacy between anthropomorphic dancing feathers, while Roger White's self-portrait in the bathroom mirror details the items of the daily toilette while obscuring the facial characteristics of the main protagonist. Emily Bartolone's delicate abstract colored pencil works continue her exploration of human form as mass and attitude, while Audra Skuodas' lozenge drawing captures the universal and intimacy of the female form. Ang Zhang's abstract paintings are drawn from her MFA studies. A musical performer herself, the artist treads lightly between the atmospheric and the concrete nature of her material surfaces.



Mamie Tinkler

\$ 5,800.00

The Embrace, 2023

Watercolor and gouache on paper mounted to dibond

24 x 16 inches unframed

25 3/4 x 18 inches framed



Roger White

\$ 4,000.00

Reflection III, 2024

Watercolor and colored pencil on paper, framed

10 x 13 1/4 inches



Emily Bartolone

\$ 700.00

Study for Almost, 2023

Colored pencil on paper

12 x 9 inches



Emily Bartolone

\$ 700.00

Study for Good Will, 2023

Colored pencil on paper

12 x 9 inches



Emily Bartolone

\$ 700.00

Study for Marigold, 2023

Colored pencil on paper

12 x 9 inches

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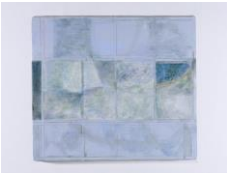
Audra Skuodas
Untitled (Reverberations Series), c. 2005
Colored pencil on rag paper
22.5 x 15 inches

\$ 8,000.00



Ang Zhang
Untitled, 2021
Oil, acrylic, and graphite on etched panel
16 x 20 inches

\$ 3,000.00



Ang Zhang
Untitled, 2021
Oil, acrylic and graphite on panel
16 x 20 inches

\$ 3,000.00

Window Wall: In this 1990s painting, Skuodas treats a favorite theme—clasped hands holding a single bead, as another meditation of the micro and macro relationship of human beings to the universe.

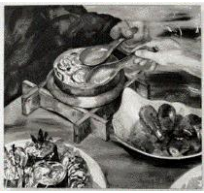


Audra Skuodas
Untitled (yellow hands), c. 1990
Acrylic on canvas
42 x 42 inches

\$ 18,000.00

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Column Wall: Narrative approaches to memory and the instant in paint, drawing and photography. Chen Peng's ink on canvas painting recalls a memory of sharing soup with a dear friend in her native Taiwan. Sophie Schwartz' photos of friends in Los Angeles are focused on the tangential and momentary nature of intimacy of bodies, as lovers and family. TR Ericsson's print is from an image of his mother created with nicotine particles breathed onto the paper. Laura Ruth Bidwell calls her subjects muses; her portraits records of the instant in the photography studio that dissipates once the session is over. Ang Zhang's abstract paintings are drawn from her MFA studies. A musical performer herself, the artist treads lightly between the atmospheric and the concrete nature of her material surfaces.



Chen Peng

(How's Your Soup?), 2023

Ink on canvas
26 x 28 inches

\$ 2,000.00



Sophie Schwartz

Isabelle + Luca, Los Angeles, 2021

Silver gelatin print mounted to dibond
16 x 12 inches

\$ 2,200.00



Sophie Schwartz

Ivo + Isabelle, 2021

Silver gelatin print mounted to dibond
16 x 12 inches

\$ 2,200.00



TR Ericsson

Susie, 2008

Nicotine on paper, photograph
12 x 9 inches unframed
16 1/2 x 13 inches framed

NFS



Laura Ruth Bidwell

GA 2_0457, 2023

Archival inkjet prints
18 x 12 inched

\$ 750.00



Laura Ruth Bidwell

HM_8980, 2023

Archival inkjet prints
18 x 12 inched

\$ 750.00

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Office: Shaun Pierson's staged self-portrait explores themes of queer desire, self-reflection, and the surreal essence of familiar landscapes. The camera's presence in intimate moments delves into the interplay of control and vulnerability. Jen P. Harris's intricate colored pencil drawings reveal bodily forms hidden within and without a vibrant animated textured environment. The artist, currently exploring textile paintings as a new venture, employs impish forms from medieval manuscripts as ciphers and avatars in her work. How to hide and how/what to reveal are current themes in this thoughtful and increasingly complex work.

Julia Callis's *Definition of a Fragment* examines the part to the whole, the individual to the group environment, all in this study of food. Scott Olson has made a singular study of expressing intimacy throughout his work—paintings on canvas, on prepared wood or works on paper. He continually considers how framing and proportion of the image to the ground affects the emotional tenor of his work. In these gouaches, framed as if seen through a peep window, the viewer is beckoned into close looking.



Shaun Pierson

Untitled (Trail), 2022

Archival pigment print mounted on Dibond.

24 x 20 inches

Edition 1 of 3 + 2AP

\$ 2,500.00



Jen P. Harris

Untitled, 2023

Colored pencil and laser printed grid on paper

11 x 8 inches

\$ 1,800.00



Jen P. Harris

Untitled, 2023

Colored pencil on graph paper

9 x 6 inches

\$ 1,800.00



Jen P. Harris

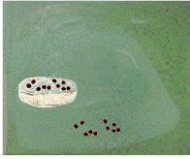
Untitled, 2023

Colored pencil and laser printed grid on paper

11 x 8 inches

\$ 1,800.00

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Julia Callis

Definition of a Fragment, 2023

Acrylic and oil on panel

23.75 x 30 inches

\$ 2,000.00



Scott Olson

Untitled, 2020

Gouache on paper

15.5 x 12.25 inches framed

\$ 3,000.00



Scott Olson

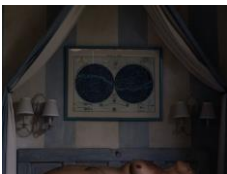
Untitled, 2020

Gouache on paper

15.5 x 12.25 inches framed

\$ 2,000.00

Project Hallway: Nydia Blas' self-portraits bring the viewer into her journey to trace her roots in Panama. Always adhering to the dreamscape vision, Blas only uses herself in her staged photography.



Nydia Blas

Untitled, 2022

Archival inkjet print on paper

24 x 30

\$ 2,000.00



Nydia Blas

Untitled, 2022

Archival inkjet print on paper

24 x 30

\$ 2,000.00