

VEZNA ANDREWS



ALL WE CANNOT SEE

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JANUARY 31 - FEBRUARY 28, 2026

EXHIBITION CATALOG

ELLIE MAYER GALLERY

Essay by Tom Scanlon

Authenticity/*Being In The Present* /Abstraction

Vezna Andrews lives as a genuine artist of our age. Vezna, as her signature states, presents the art works to us, the viewers, in ways that compel us to grapple with their authenticity. The action of viewing the art is an action of being in the present, the here-and-now feeling of that connection to the visual art in our lives. And the extent to which we maybe feel a bit of comfort when in the presence of Vezna's paintings is offset by a degree of discomfort—or at least ambiguity—tied to the nature of “abstract” paintings. This introduction to the works of Vezna is designed to enable each of us to experience Vezna's art in a manner that enables us to appreciate authenticity, stay in the present and live each day, and embrace the emotions that accompany abstraction—in art and in life.



VIOLIN SOUND, 2025, WATERCOLOR INK AND ACRYLIC ON CANVAS, 48 X 108 IN, COLLECTION OF TOM SCANLON

I. Authenticity

For Vezna's paintings, the striking aspects of their personalities are their capacities to give to the viewer even more than the viewer can bear. Each canvas gives to the viewer even more than the artist could have imagined when applying those brush strokes. Authenticity in Vezna's art flows from her trust that the viewer will make their investment, personally, in committing to the experience in the art. She expects that a viewer will do more than make only casual observations while passing by a canvas, say, to turn an eye to the different textures of paint or striking colors. Vezna executes the canvas with an anticipation that the viewer's talent and thoughtfulness in coming to the art will allow the painting to breathe on its own, without the constraint of the artist standing nearby to “lend a hand” of interpretation. A viewer needs to be prepared to experience the painting's value in terms of its authenticity when, for example, returning to that painting at a different moment of life, or in a different mood, and finding that the “same” canvas is giving back another range of emotions.

II. Being In The Present

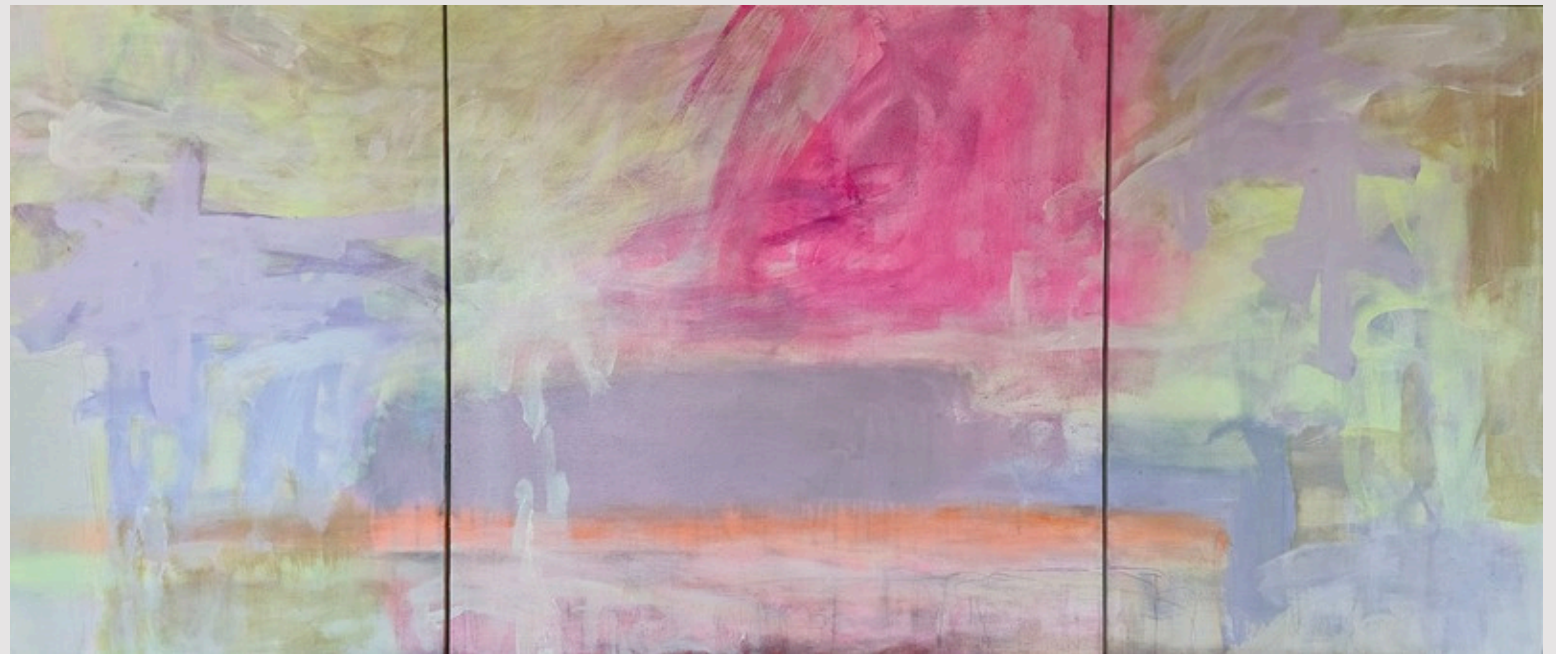
Authenticity resides in the realm of the canvas, but the capacity to allow the canvas's authenticity to exert an impact on a life rests solely with the viewer. Pressure to learn or to be presumed to already have learned about the historical significance or rank of a painting installed in a museum disables the viewer from the direct connection to the canvas in that space. Likewise in a gallery, that certain pressure to purchase (and to buy confidently!), with a view towards acquiring additional paintings—or to speculate towards re-sale—disables the viewer from the direct connection to the canvas.

To plainly see the virtues in Vezna's painting, we need to unlearn the practices that urge us to rank the world-historical status of the painting that presently faces us. Specifically, we must disassociate our felt need to place a premium on the force, sentiment, and nuance of past artists, such as Monet, Mitchell, or Rothko—each of whom has affected Vezna. When she works on a painting, Vezna focuses on the imperatives that apply during that specific episode which involves that canvas. The confidence displayed in the brush strokes, the care given to the shades of color, the contrasts or gradation of colors, and even the conscientious allowance for select drips, all flow from Vezna's urgency to prepare that painting to reflect that particular episode in life.

The current set of Vezna's paintings presented in this exhibition reflect the urgency of life, set in a specific period of life. Instead of applying a grammar to painting, Vezna has produced these paintings in the manner of idiomatic expressions. Just as idiomatic expressions adapt to the needs of life in a specific era—and vary by generation or region—the canvases bear their own imprints of emotion, energy, sympathy, etc. that Vezna experiences at that time.

III. Abstraction

Abstract art is hard work—particularly for the viewer. The nature of the difficulty that many viewers encounter with abstract painting rests with the matter of representation. When facing a specific abstract painting, viewers naturally are placed in a posture of asking themselves: "How is the artist inviting us to understand a distinct characteristic of the real object in the world which is referenced in this painting? Which kind of object in the natural world is being brought to life on this canvas?"



LISTENING TO THE RAIN, 2024, WATERCOLOR INK AND ACRYLIC ON CANVAS, 36 X 84 IN, COLLECTION OF TOM SCANLON

Vezna is cracking the code of abstraction because she is painting the canvas via a process of cultivating her emotional energy and felt experiences in that phase of life. On some canvases, for example, the distinctive fluidity of shapes and colors are produced via her varied experiences with music. The matter of re-presenting or re-positioning, on a canvas, certain objects that appear in the 'real' world is not a core objective of her abstract paintings. Rather, she is capitalizing on her skills as a painter—e.g., a peerless technician who trusts her own strength to select of shades and to create intersections of different kinds of paints—to explore the range of sentiments or thoughts or feelings that are central to her life, personally, and in a sense of spirit that extends beyond practicing her art.

Afterword

In the fall of 2025, Vezna and I discussed parts of her work as an artist and her life, generally. As part of an experience with Vezna herself, I hope you will further enjoy being in the present during our discussion on that day.



JUNE DIPTYCH, 2005, 32 X 48 1/2, OIL, ACRYLIC, PENCIL AND PEN ON CANVAS,
COLLECTION OF TOM SCANLON

November 24, 2025

Tom Scanlon: Good evening. This is Tom Scanlon. I have the pleasure this evening of interviewing Vezna Andrews, whose works are collected for us in this exhibition in Los Angeles. Our discussion is designed to enable the artist to provide some insights as to how these works are created and how these works should stand in our lives. Vezna and I have arranged for this interview, and we trust that you will take away from our exchange some glimpses of the life of the art in the exhibition. And with that, we'll get started. Vezna, good evening. Most of your work as an artist has been invested in painting and drawing—correct?

Vezna Andrews: Yes.

Tom Scanlon: Why not sculpture? How did you not become a sculptor?

Vezna: My grandmother was a sculptor. I greatly admire her work, and I admire sculptors. But whenever I have tried to make sculpture; yeah, I guess things didn't work out.

Tom: When you pass into a gallery and you see for example the sculpture of Giacometti, does the sculpture have an influence on you?

Vezna: When I encounter it?

Tom: Yes.

Vezna: The sculpture affects me, and I get a feeling from it, and I appreciate it. But there's something, an affinity that I feel with paintings that I don't feel with sculpture.

Tom: Sure. Tell me, please, about the parts of your local environment that you find to be uplifting to you, personally, and in your art. Tell me about parts of Los Angeles that enable you to become an artist.

Vezna: Well, apart from how uplifting it feels to be immersed in the ocean? There's only one thing that I can think of, and that is the light. What has impressed me the most, living here, is experiencing the light, the amount of light. It still affects me, after I'd moved here 25 years ago. [When I lived in New York City, the City] had a kind of gray filter cast over it.

And everything [here] was brighter, and there was more of a spectrum here, more of an intensity. Something new that I'd never experienced before. I remember I used to look at images, pictures of California, and even in magazines, and I would see the intensity of the light. . . .[Things] looked a certain way, and I didn't quite believe that that was possible until I moved here and was able to experience that for myself. So I would say the light, first and foremost, the full force of the light.

Tom: How has the light of Los Angeles affected your perception of color?

Vezna: Sunlight. You know, the palette definitely changed. I remember talking to my godfather about [the sunlight], who's also a painter. He's a realist. And he would talk about how, when he moved to Arizona, all the colors changed in his palette—to include colors of the West, [such as] pinks and sort of salmon, sand, beige, and different things that he wasn't using before when he lived in Rhode Island. I guess that's true for me as well.

Tom: When you think back about the times in your life that have taken you sideways or even a step back, tell us about some of the adverse influences in your life. How have people acted in ways to divert your energies away from engaging in the art the way that you are now?

Vezna: Gosh, I [am] puzzled by this question. I don't think anybody has done that, except myself. I have only myself to blame.

Tom: How is that? How has Vezna been the agent of diverting her own energies to away from her art?

Vezna: It's always, let's see, I guess a negative thought. False beliefs that have kept me back.

Tom: What's a false belief?

Vezna: Just things that are untrue that [are stuck in] my brain, and I have decided to believe. Just self-criticism.

Tom: I understand that a belief is false because it's false. But give us a concrete example of the nature of the belief that is objectively false, which has held you back.



ELLIE MAYER, UNTITLED PORTRAIT, 1969, TERRA COTTA, 19 H X 7 W X 9.5 D, COLLECTION OF VEZNA ANDREWS

Veza: Thoughts, self-criticism.

Tom: Right.

Veza: I mean, we all have these—we all have that inner critic in our brain that likes to pop up and tries to take control.

Tom: Yes.

Veza: But I think the creative spirit inside is free from that. And the minute that that voice, the minute that you listen to that voice—the inner critic—then the creativity stops. So, learning to know what the truth is. And learning to know what the truth is: that's sort of the practice of being for me. For being an artist, [and] being a person. Learning how to like balance life and art and integrate art, in practice. Yes.

Tom: Tell me about some of the memories that you have that might find their way onto the canvas. What types of memories have you had about the places that you've inhabited, other than the beaches, that make up the person who you are today?

Veza: The memories that make up who I am or in relation to my work?

Tom: Either dimension of your life.

Veza: So the first thing I would say is that, in my work, I've always tried not to involve memory, history, or place. I'm trying to connect to the now moment. The magic of the now being alive, and being in the moment and creating something from that place. Connecting to something greater than myself, to spirit. So it would be more of an inner landscape than an outer, and maybe the feeling of a place or the energy of it more than the place itself or a state of being. But I've experienced that when I experience a great painting. I'm brought to that moment that the artist was in when they painted it. And it's like that time, space, reality becomes mine at that moment. And there's a feeling, there's an energy, there's a communication that happens. And that's what I'm aiming to do as well.

Tom: Right?

Veza: It's nonverbal and it's not something you can really explain that well.

Tom: What do you do when the painting disappoints?

Veza: Well, sometimes I take it apart and reconfigure it. There's a piece in the show that I did that with. [That painting] used to form a square, and then I wasn't quite happy with it. So, I took it apart and I made it connect at the smaller side so that it's one long piece, about 12 ft long. So yeah, I can rework it. I try not to paint over things because I just sort of look at it[, and] I don't really regret past work.

Tom: Why do you try not to paint over things?

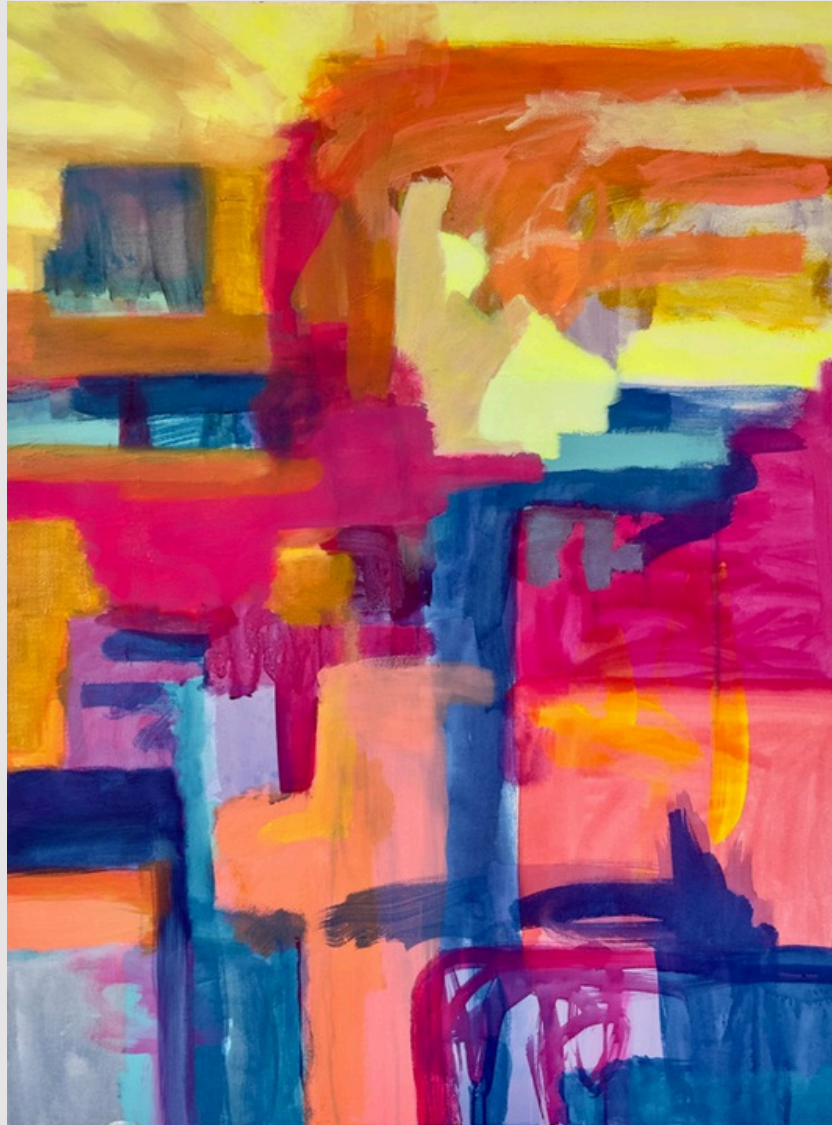
Veza: I just sort of look at it as that was then, and it was another time. And it had, it has, like a life then. So I definitely make art from where I'm at.



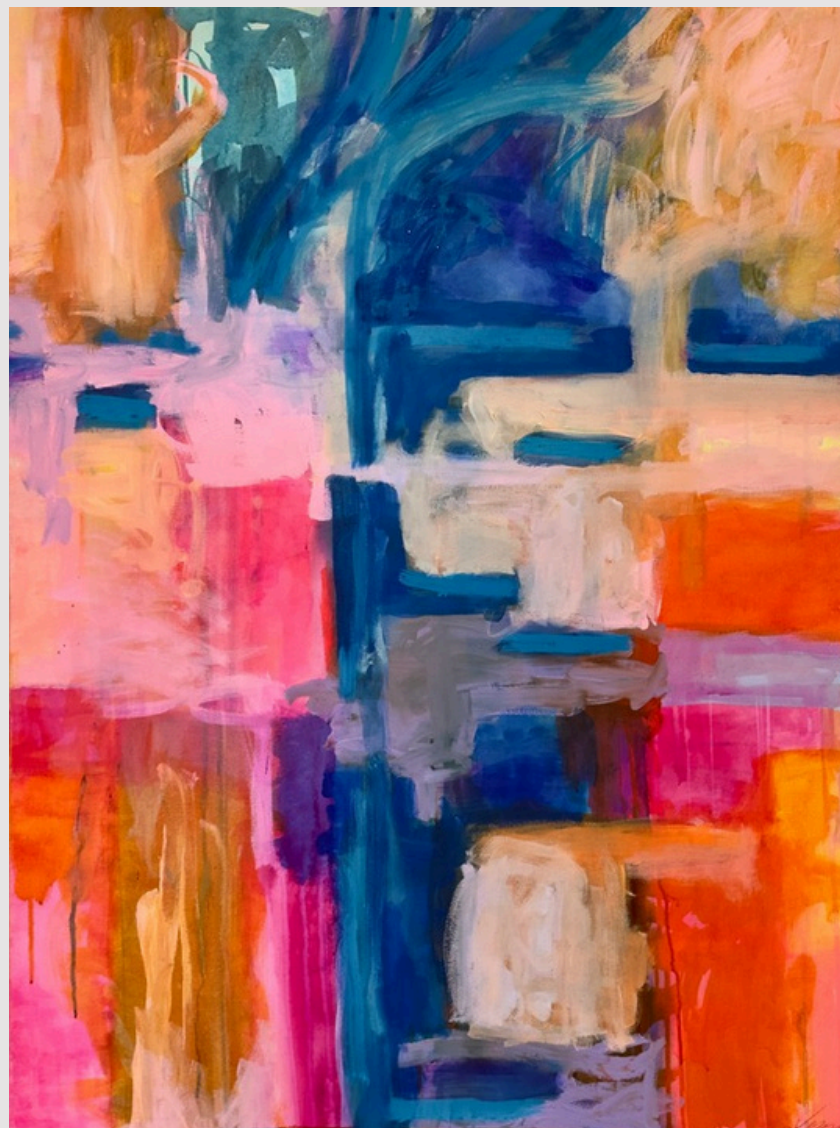
TWO ANGELS, 2025, WATERCOLOR, INK AND ACRYLIC ON CANVAS, 64 X 94 IN



UPLIFTED, 2025, WATERCOLOR, INK AND ACRYLIC ON CANVAS, 48 X 36 IN



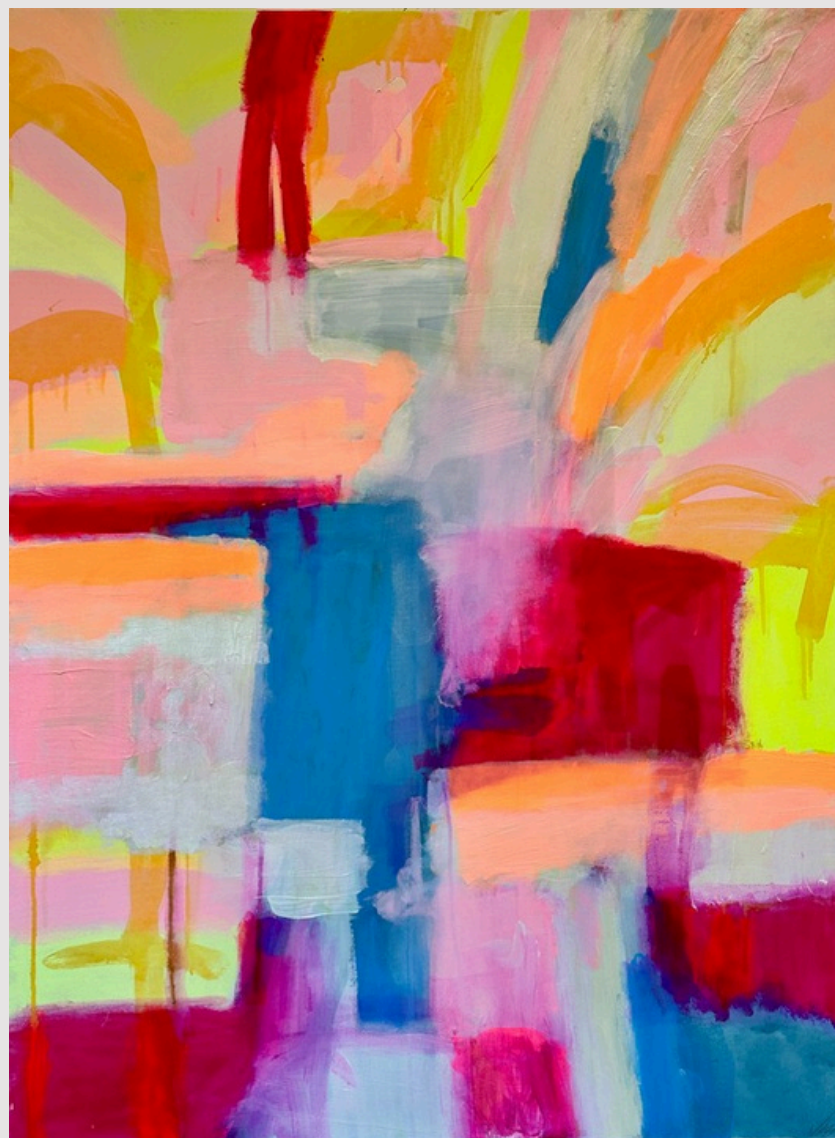
ANGEL BRINGS ILLUMINATION, 2025, WATERCOLOR, INK AND ACRYLIC ON CANVAS, 48 X 36 IN



ANGEL OF BENEVOLENCE, 2025, WATERCOLOR, INK AND ACRYLIC ON CANVAS, 48 X 36 IN



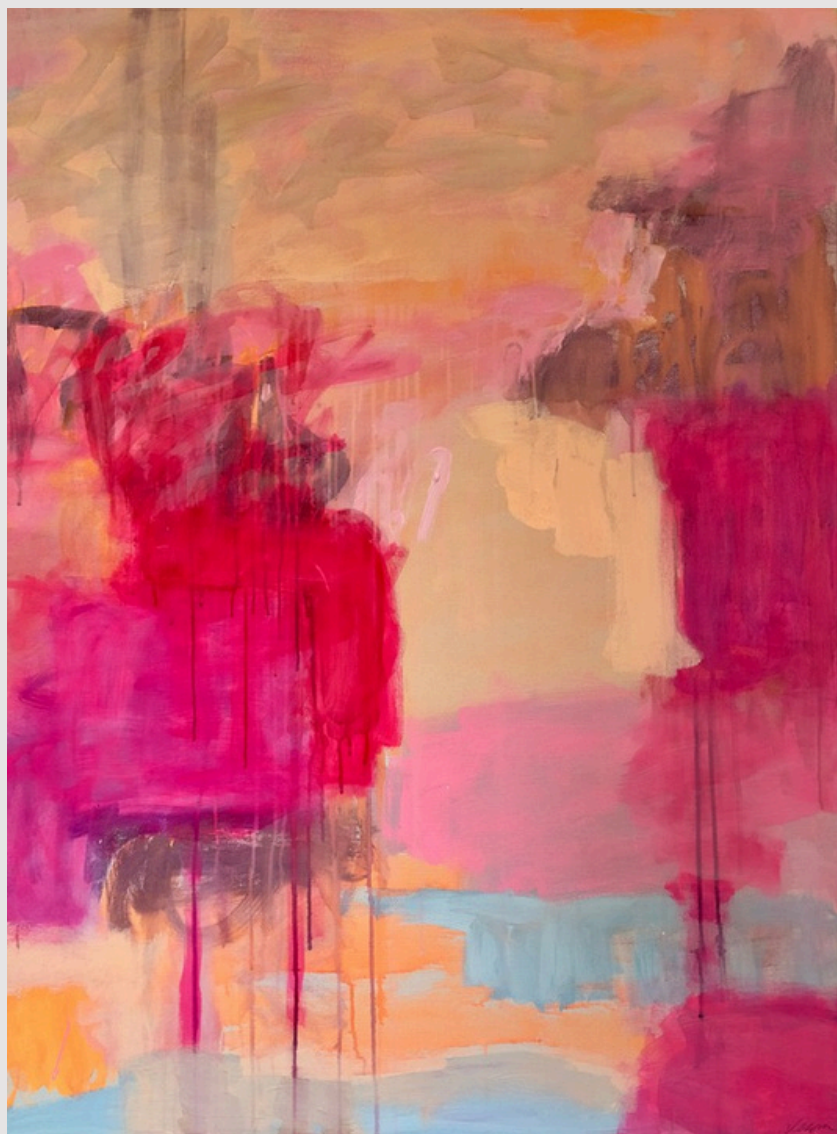
SPIRIT OF MERCY, 2025, WATERCOLOR, INK, ACRYLIC AND GOLD LEAF ON CANVAS, 48 X 36 IN



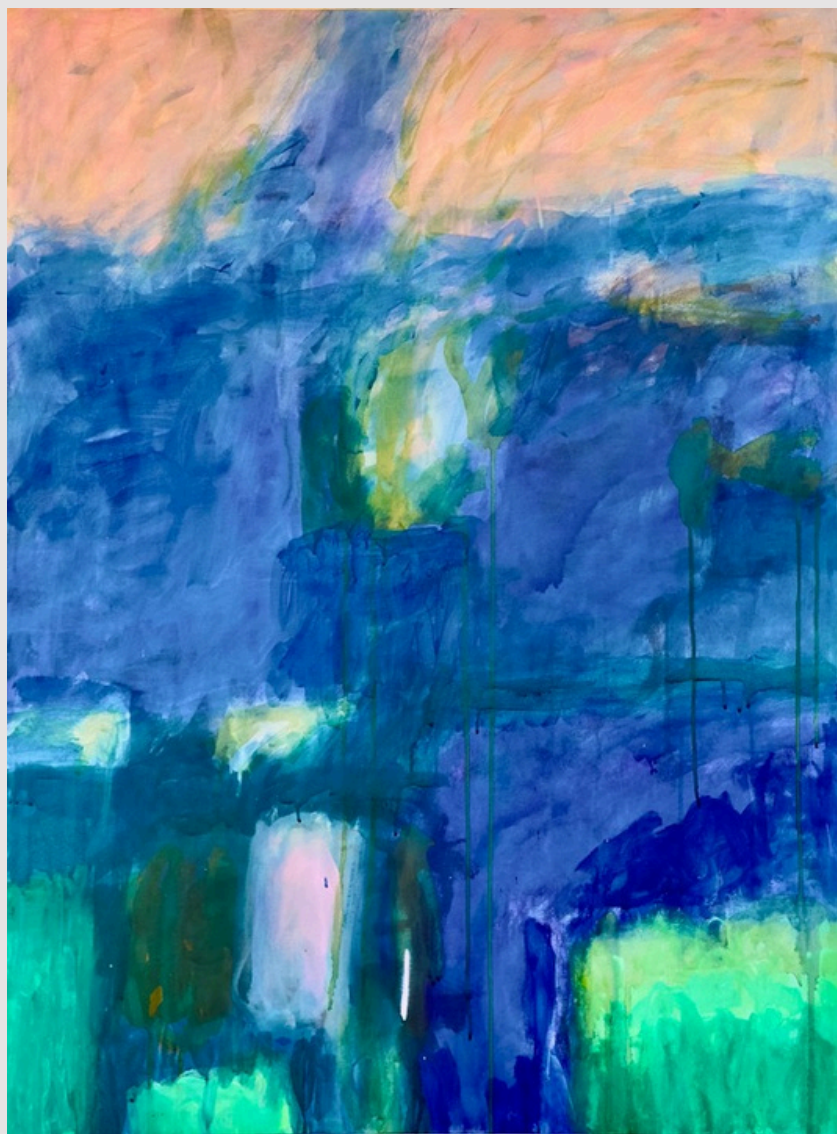
SPIRIT HELPER IN OLO, 2025, WATERCOLOR, INK AND ACRYLIC ON CANVAS, 48 X 36 IN



IN THE PRESENT/PRESENCE, 2025, WATERCOLOR, INK AND ACRYLIC ON CANVAS, 48 X 36 IN



OF FLESH AND BLOOD AND INCORPOREAL, 2025, WATERCOLOR, INK AND ACRYLIC ON CANVAS, 48 X 36 IN



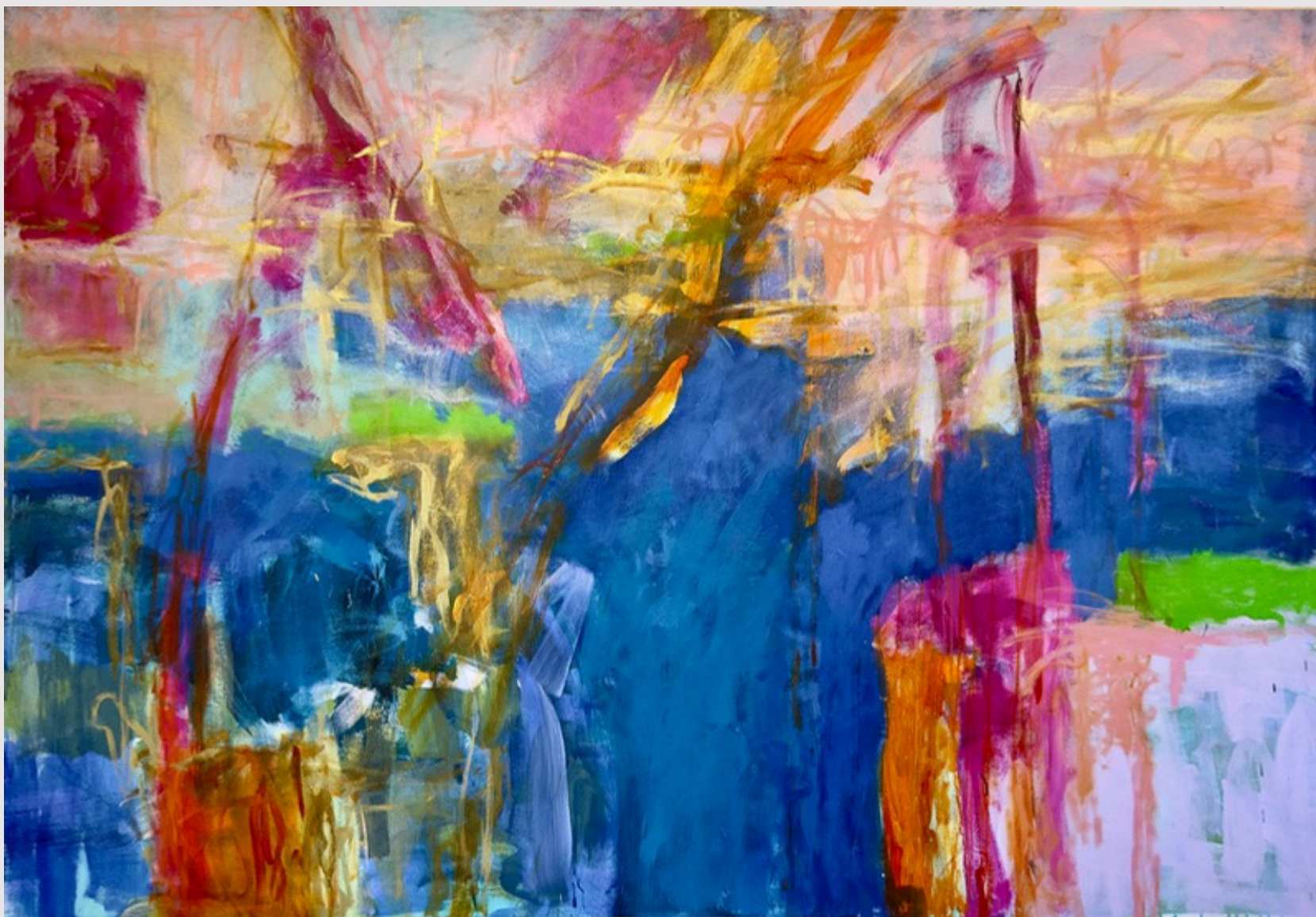
WHERE EARTH, WATER AND SKY MEET, 2025, WATERCOLOR, INK AND ACRYLIC ON CANVAS, 48 X 36 IN



MAP, 2023, INK, ACRYLIC AND PENCIL ON CANVAS, DIPTYCH, 72 X 72 IN



HARMONY, 2023, OIL, ACRYLIC, PENCIL AND PEN ON CANVAS, 66 X 96 IN



THAT NEW CELESTIAL PLACE, 2023, OIL, ACRYLIC, PENCIL AND PEN ON CANVAS, 66 X 96 IN



WINDOW, 2025, INK, WATERCOLOR AND ACRYLIC ON CANVAS, TRIPTYCH, 72 X 108 IN (SOLD)



RECA'NT, 2021, OIL, ACRYLIC, PENCIL AND PEN ON CANVAS, 66 X 96 IN



HOPE, 2024, ACRYLIC AND INK ON CANVAS, 60 X 84 IN



ANGELS AT SUNSET, 2025, ACRYLIC AND INK ON CANVAS, TRIPTYCH, 48 X 108 IN



STREAM, 2025, INK, ACRYLIC AND PENCIL ON CANVAS, DIPTYCH, 36 X 144 IN



COMPLIMENTARY COLORS, 2023, INK, ACRYLIC, PENCIL AND PEN ON CANVAS, TRIPTYCH, 48 X 108 IN



LANDSCAPE (WITH GOLD AND SILVER) 2023, ACRYLIC AND INK ON CANVAS, TRIPTYCH, 36 X 84 IN



LANDSCAPE (WITH SILVER) 2023, ACRYLIC AND INK ON CANVAS, TRIPTYCH, 36 X 84 IN



LANDSCAPE (WITH COPPER AND GOLD), 2024, ACRYLIC AND INK ON CANVAS, TRIPTYCH, 36 X 84 IN



GOLDEN LIGHT, 2020, OIL, ACRYLIC, PENCIL AND PEN ON CANVAS, 44 X 62 IN



DIVING IN CATALINA, 2020, OIL, ACRYLIC, PENCIL AND PEN ON CANVAS, 44 X 62 IN



SET FREE, 2020, OIL, ACRYLIC, PENCIL AND PEN ON CANVAS, DIPTYCH, 30 X 48 IN



SET FREE IN NATURE, 2020, OIL, ACRYLIC, PENCIL AND PEN ON CANVAS, DIPTYCH, 30 X 48 IN

THE MINUTES PAINTINGS

These paintings are the visual component to an interdisciplinary art collab between artist Vezna Andrews and two composers; Cornelius Dufallo and Guy Barash.

Vezna painted the first twenty-four paintings in response to each one-minute composition with violin and electronics by the composers.

The second series of sixteen paintings were done simultaneously as the music was created, all three artists working in their disciplines — composers, musicians and painter, sharing their works in progress with each other.

Vezna chose to work in a smaller format, all on paper of the same size, in order to echo the one-minute constraint of the compositions and to allow use of unlimited mediums to reflect the experimentation in the music.

They are painted using P.H. Marten's watercolors and inks mixed with various mediums, painted on Saunders Waterford paper from St. Cuthberts Mill, England, mounted on acid-free archival board and hand-framed in hardwood.



ON VIEW IN EXHIBITION, 2026



FROM TOP LEFT TO RIGHT :

MINUTE 1- MINUTE 24, 2024, ON VIEW IN EXHIBITION



FROM TOP LEFT TO RIGHT :

MINUTE 21- MINUTE 40, 2025 ON VIEW IN EXHIBITION



MINUTE 1, 2024, INK, ACRYLIC, WATERCOLOR, CHARCOAL, PENCIL AND GOLD LEAF ON PAPER, 22 X 30 IN (SOLD)



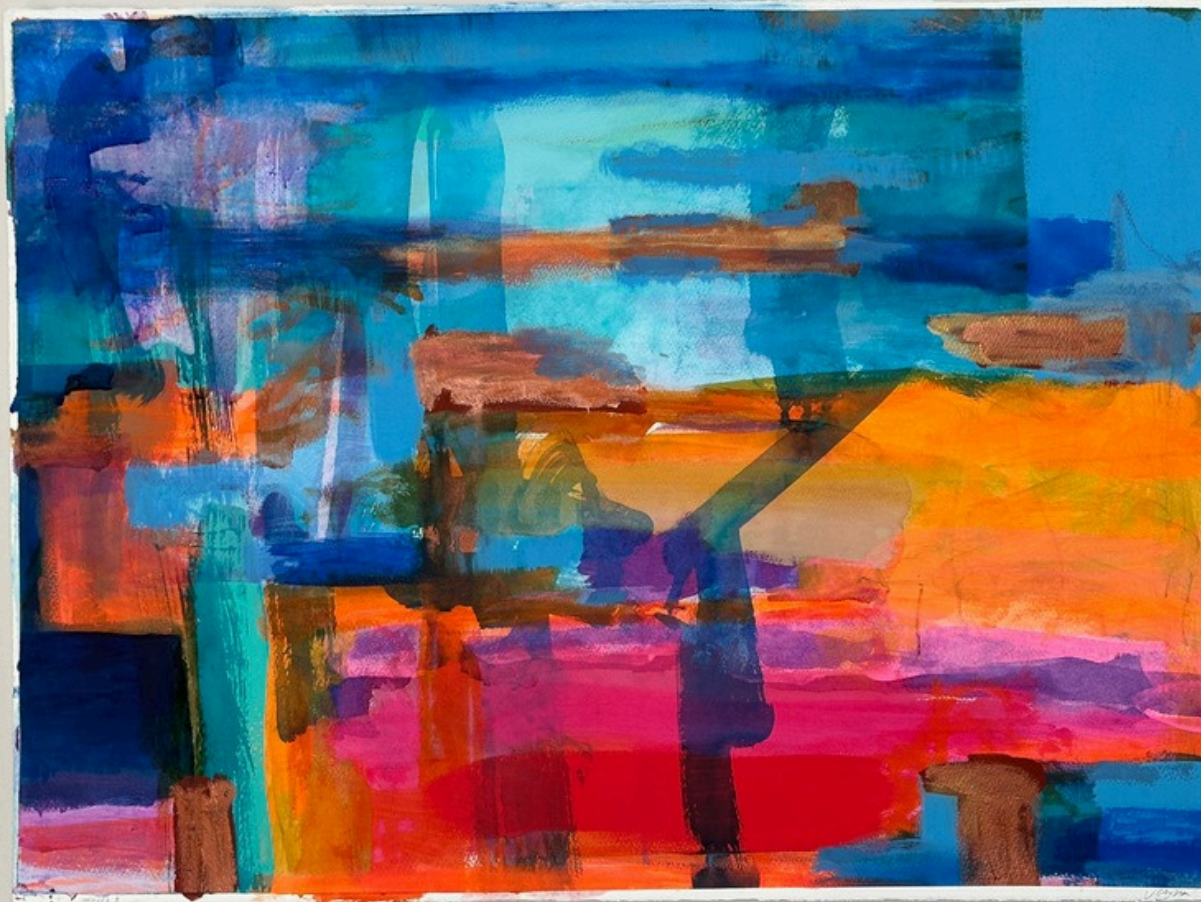
MINUTE 2, 2024, INK, ACRYLIC, WATERCOLOR, CHARCOAL, PENCIL AND GOLD LEAF ON PAPER, 22 X 30 IN (SOLD)



MINUTE 3, 2024, INK, ACRYLIC, WATERCOLOR, CHARCOAL, PENCIL AND GOLD LEAF ON PAPER, 22 X 30 IN



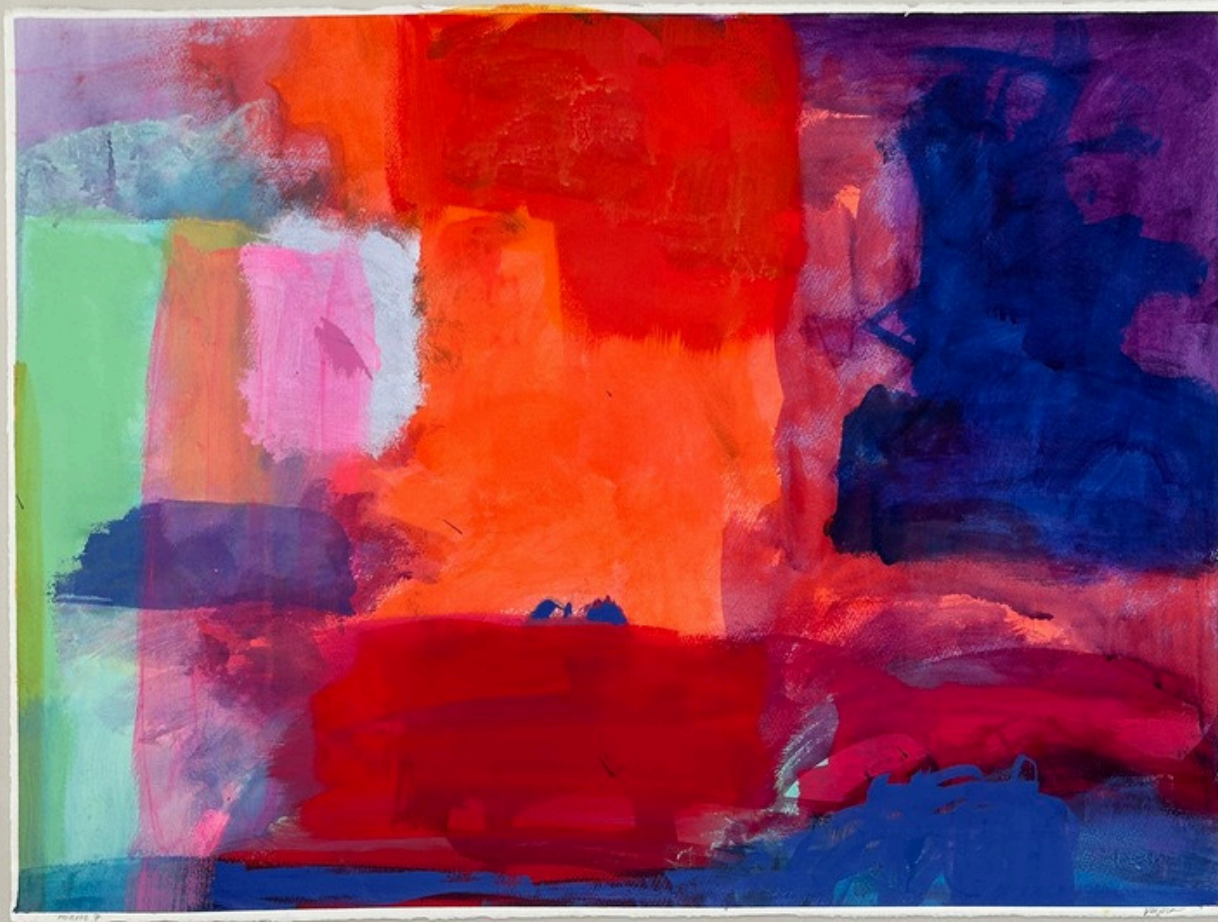
MINUTE 4, 2024, INK, ACRYLIC, WATERCOLOR, PENCIL AND GOLD LEAF ON PAPER, 22 X 30 IN



MINUTE 5, 2024, INK, ACRYLIC, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN



MINUTE 6, 2024, INK, ACRYLIC, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN



MINUTE 7, 2024, INK, ACRYLIC, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN (SOLD)



MINUTE 8, 2024, INK, ACRYLIC, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN



MINUTE 9, 2024, INK, ACRYLIC, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN



MINUTE 10, 2024, INK, ACRYLIC, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN



MINUTE 11, 2024, INK, ACRYLIC, OIL, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN



MINUTE 12, 2024, INK, ACRYLIC, WATERCOLOR AND PASTEL ON PAPER, 22 X 30 IN



MINUTE 13, 2024, INK, ACRYLIC, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN



MINUTE 14, 2024, INK, ACRYLIC, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN



MINUTE 15, 2024, INK, ACRYLIC, OIL, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN



MINUTE 16, 2024, INK, ACRYLIC AND WATERCOLOR, ON PAPER, 22 X 30 IN



MINUTE 17, 2024, INK, ACRYLIC, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN



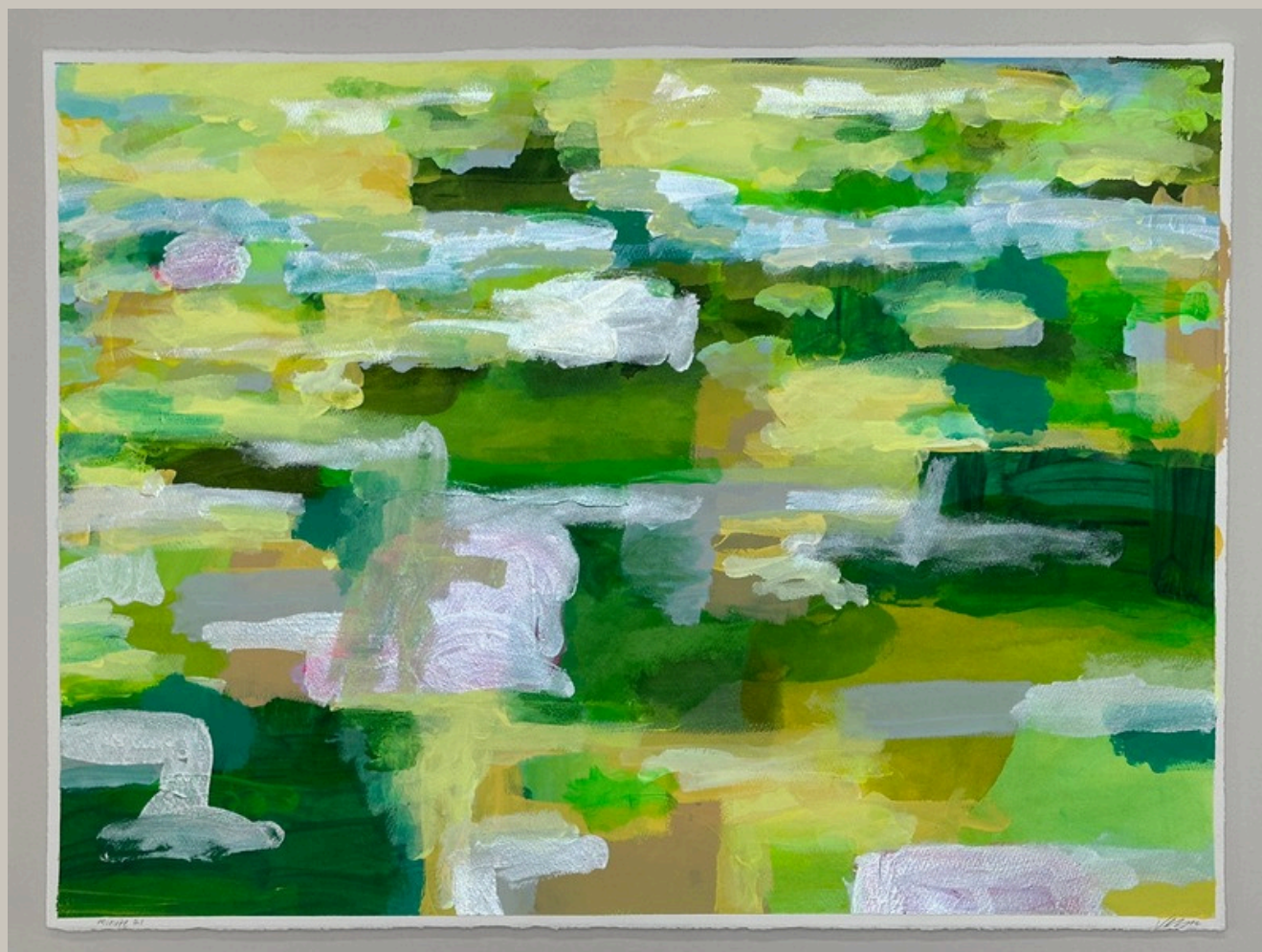
MINUTE 18, 2024, INK, ACRYLIC, WATERCOLOR, CHARCOAL, PENCIL AND GOLD LEAF ON PAPER, 22 X 30 IN



MINUTE 19, 2024, INK, ACRYLIC AND WATERCOLOR ON PAPER, 22 X 30 IN



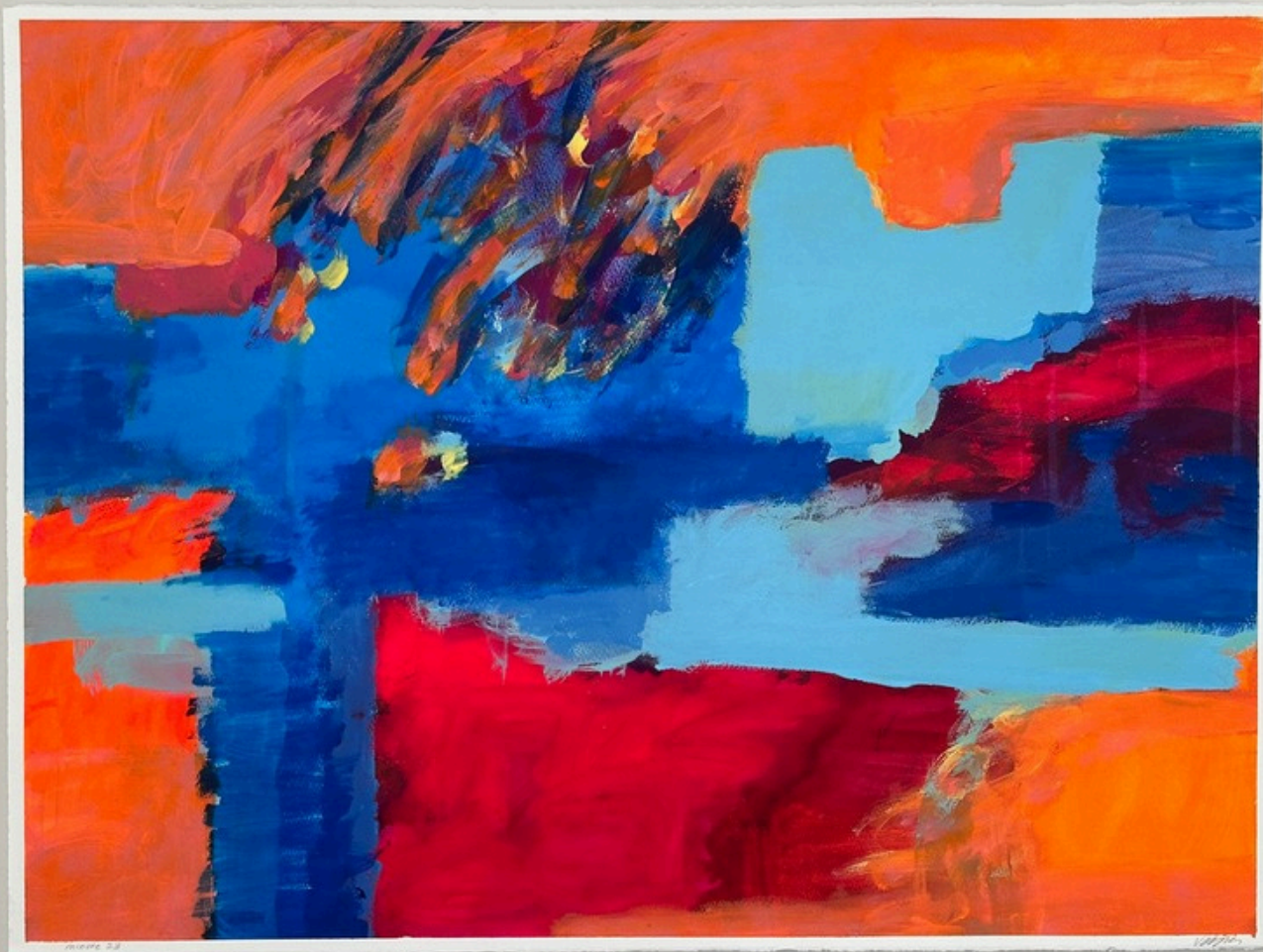
MINUTE 20, 2024, INK, ACRYLIC AND WATERCOLOR ON PAPER, 22 X 30 IN



MINUTE 21, 2024, INK, ACRYLIC AND WATERCOLOR ON PAPER, 22 X 30 IN (SOLD)



MINUTE 22 , 2024, INK, ACRYLIC, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN (SOLD)



MINUTE 23 , 2024, INK, ACRYLIC, WATERCOLOR AND PENCIL ON PAPER, 22 X 30 IN



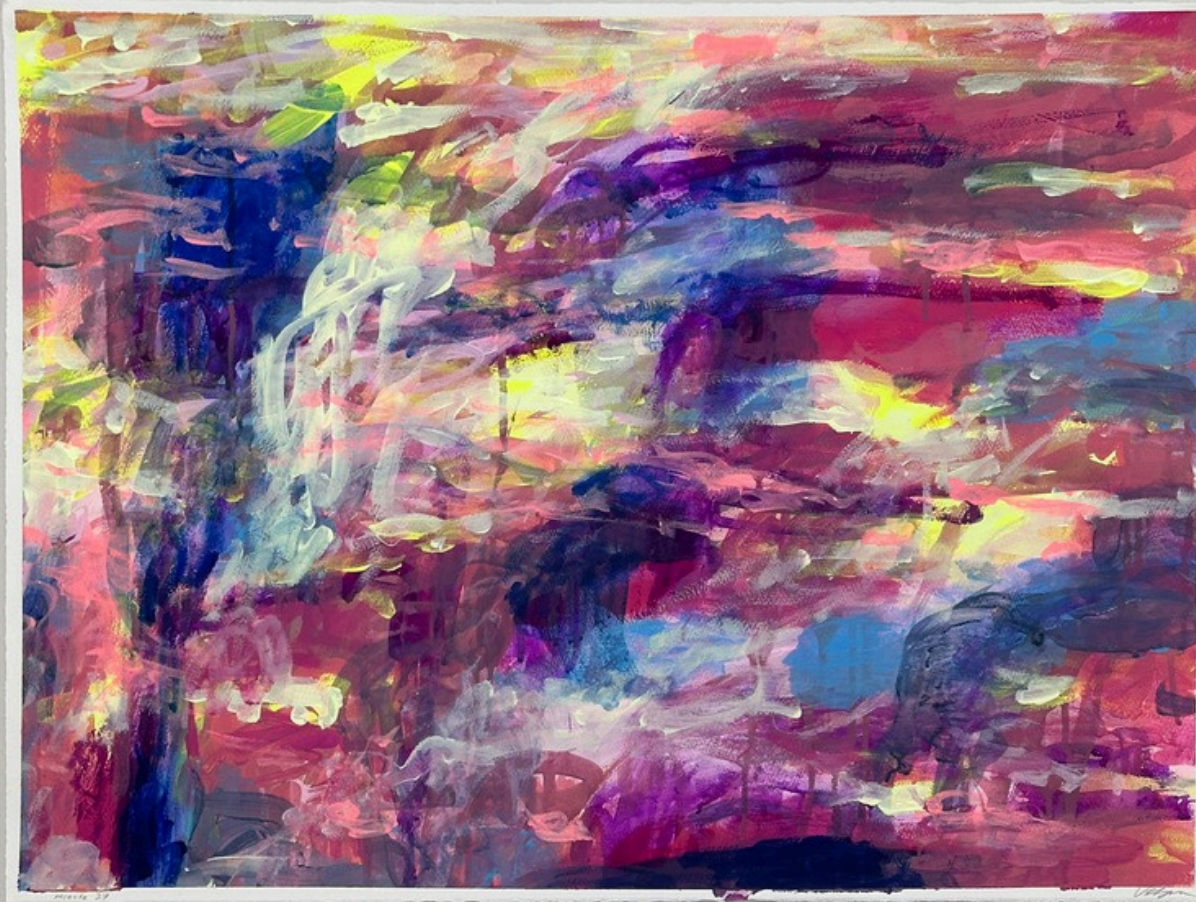
MINUTE 24, 2024, INK, ACRYLIC AND WATERCOLOR ON PAPER, 22 X 30 IN



MINUTE 25, 2025, PAPER, ARCHIVAL ADHESIVE, INK, ACRYLIC, WATERCOLOR AND PASTEL ON PAPER, 22 X 30 IN



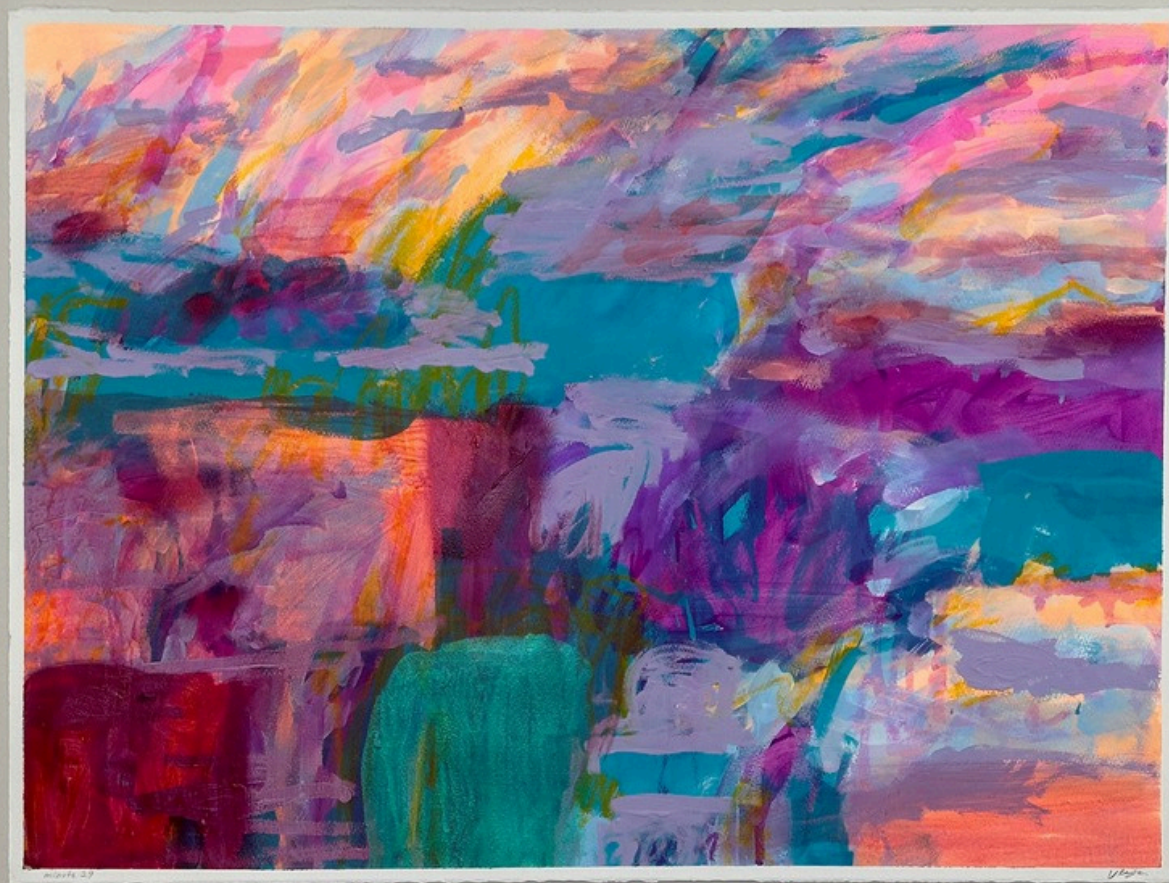
MINUTE 26, 2025, PHOTOGRAPHS, PAPER, TAPE, ACRYLIC, INK AND ARCHIVAL ADHESIVE ON PAPER, 22 X 30 IN



MINUTE 27, 2025, WATERCOLOR, INK, ACRYLIC AND PASTEL ON PAPER, 22 X 30 IN



MINUTE 28, 2025, WATERCOLOR, ACRYLIC , INK AND PENCIL ON PAPER, 22 X 30 IN



MINUTE 29, 2025, WATERCOLOR, ACRYLIC , INK AND PASTEL ON PAPER, 22 X 30 IN



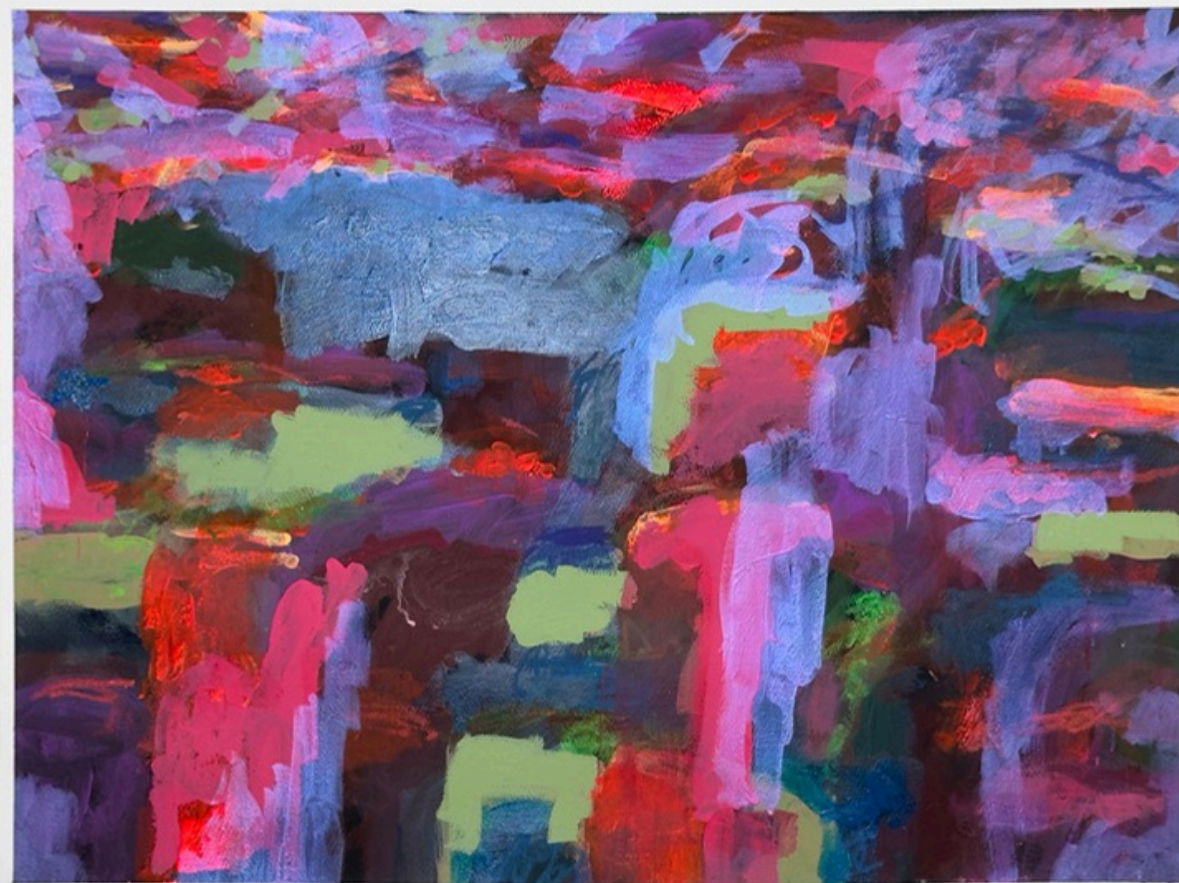
MINUTE 30, 2025, WATERCOLOR, ACRYLIC AND INK ON PAPER, 22 X 30 IN



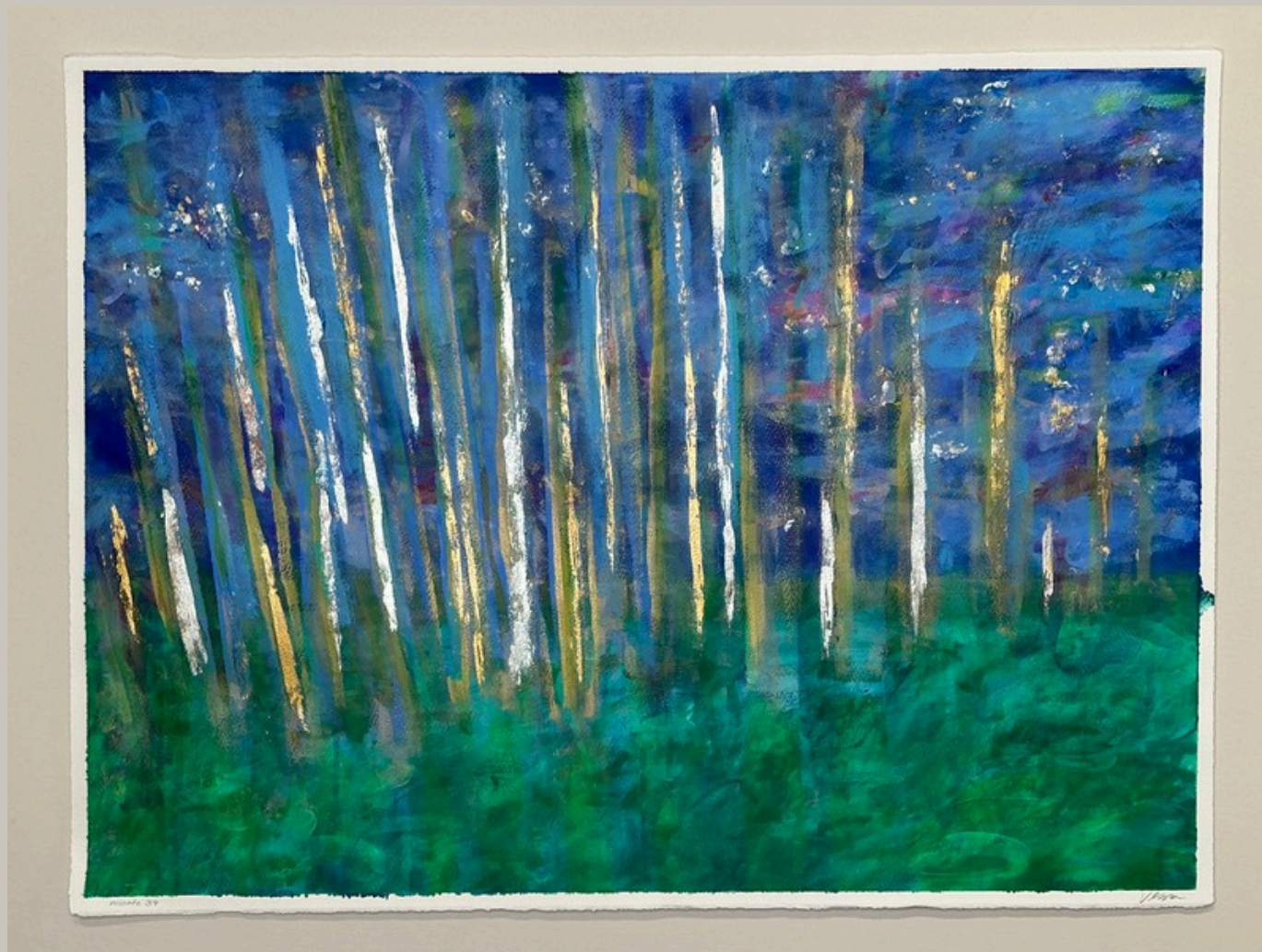
MINUTE 31, 2025, WATERCOLOR, ACRYLIC AND INK ON PAPER, 22 X 30 IN (SOLD)



MINUTE 32, 2025, WATERCOLOR, ACRYLIC AND INK ON PAPER ON PAPER, 22 X 30 IN



MINUTE 33, 2025, WATERCOLOR, ACRYLIC AND INK ON PAPER, 22 X 30 IN



MINUTE 34, 2025, WATERCOLOR, ACRYLIC, INK, AND SILVER AND GOLD LEAF ON PAPER, 22 X 30 IN



MINUTE 35, 2025, WATERCOLOR, ACRYLIC, INK AND PASTEL ON PAPER, 22 X 30 IN



MINUTE 36, 2025, WATERCOLOR, ACRYLIC AND INK ON PAPER, 22 X 30 IN



MINUTE 38, 2025, WATERCOLOR AND INK ON PAPER, 22 X 30 IN



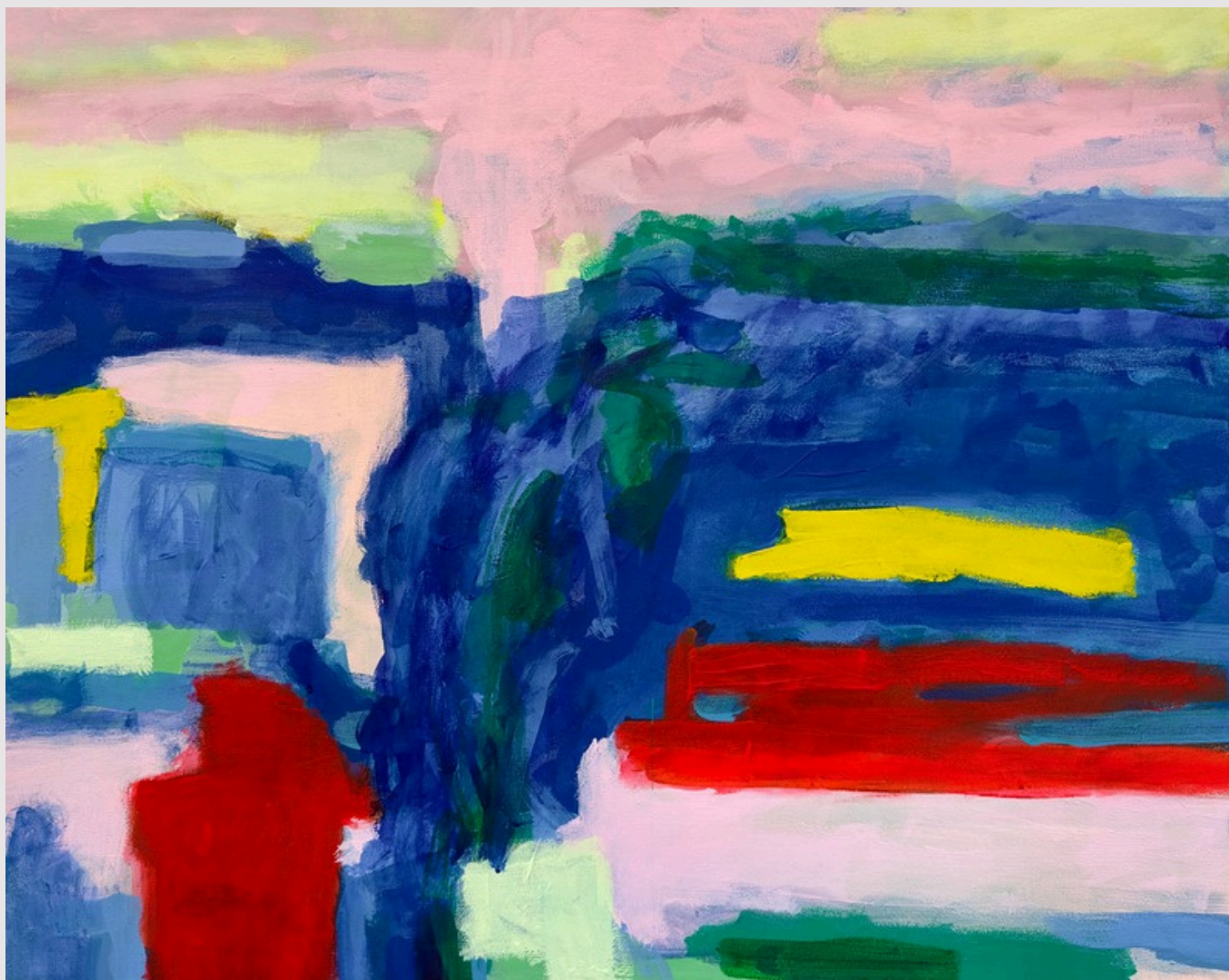
MINUTE 39, 2025, WATERCOLOR AND INK ON PAPER, 22 X 30 IN



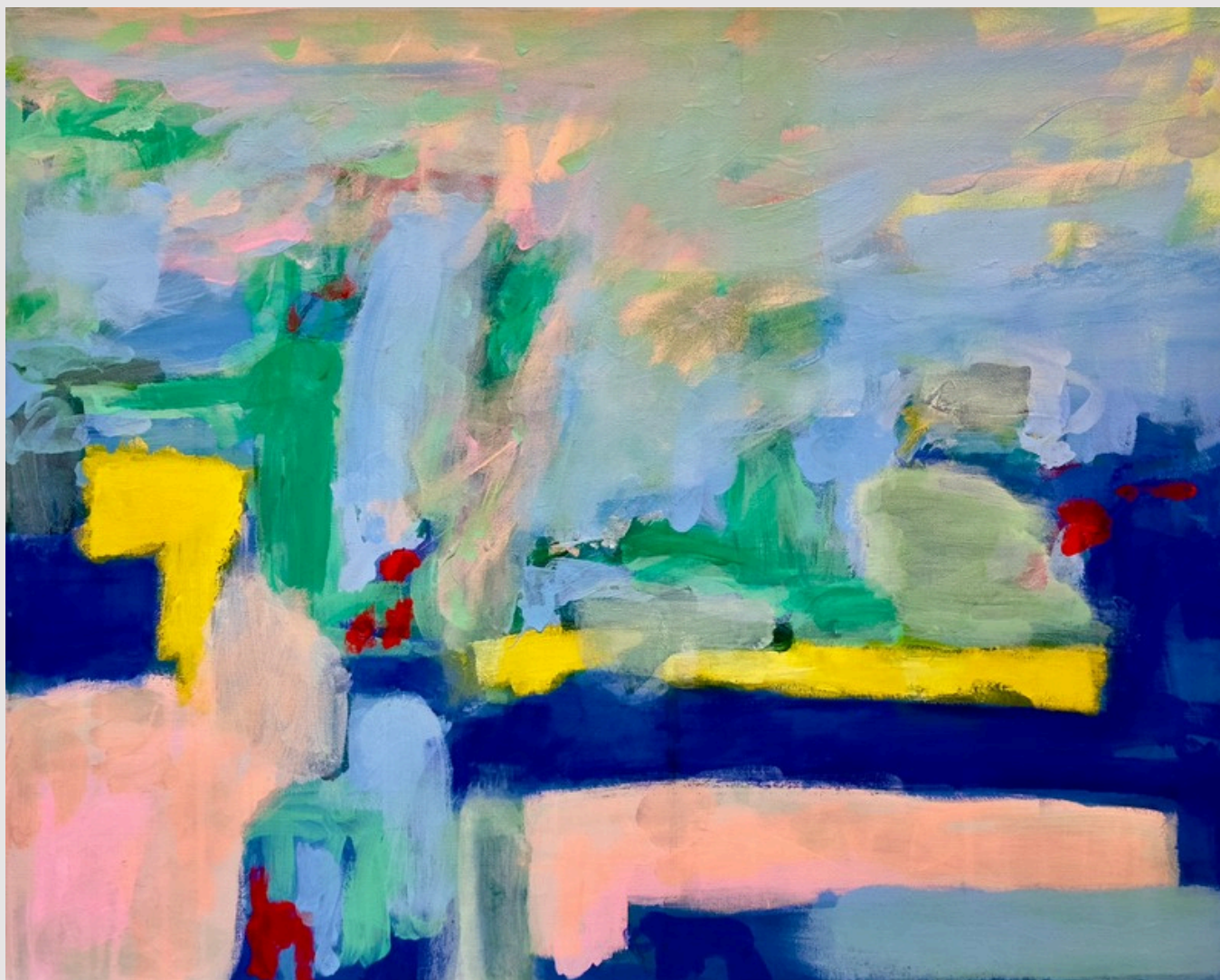
MINUTE 40, 2025, WATERCOLOR ON PAPER, 22 X 30 IN



HELPER ANGEL EMERGING, 2025, WATERCOLOR, INK, TEMPERA AND ACRYLIC ON CANVAS, 30 X 24 IN



ENERGY OF THE SURF, 2025, WATERCOLOR, INK, TEMPERA AND ACRYLIC ON CANVAS, 24 X 30 IN



ENERGY OF THE BEACH, 2025, WATERCOLOR, INK, TEMPERA AND ACRYLIC ON CANVAS, 24 X 30 IN

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grandma Ellie.

COVER PAINTING DETAIL:
TWO ANGELS, 2025, WATERCOLOR, INK AND ACRYLIC ON CANVAS, 64 X 94 IN

To learn more about artist Vezna Andrews including biography,
CV and press, please visit www.vezna.net

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