

Laurie Shapiro Studio Gallery
Secret Location
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The Evolution of A Woman March 13th to April 11th

Artists Bios + Statements

Alexandra Wiesenfeld



Alexandra Wiesenfeld is a German-born artist who works and lives in LA. She has exhibited nationally and internationally, most recently represented by Klownen Mann Gallery. Presently she is part of the artist collective Durden and Ray, and co-curator of the site Suturo, artists, and poems. She is the mother of two and has been teaching painting and drawing at Los Angeles City College.

In my more recent work, I imagine a world in the future after the climate has long tipped and there are few traces left of the things we built. The sun is hot, the winds severe and the water high, but the views look glorious. There are only a few survivors left to roam the landscape, looking for divine guidance. As for their state of mind, I think of the captives in Plato's allegory of the cave: Just as they mistake the shadows from the puppeteers behind their backs as signs of the divine, my survivors impose their ideas of the divine onto the world they see. Maybe supernatural beings stand by as silent witnesses, but do not interfere on behalf of the humans. To be painting these invented landscapes and beings is as much about climate grief, escapism into a future world as an act of devotion to the beauty of the natural world, and a power we hold within us. They are about the human need for myth-making when facing wild space alone.

Alexandra Carter

Alexandra Carter (b. 1985 in Boston) lives and works in San Diego, California. She received an MFA from Goldsmiths University of London in 2015 and a BA from Rhodes College in Memphis in 2009. Recent solo exhibitions include "A Sense of Heat in Her Brain" at Luna Anais Gallery Los Angeles (2020), "Berries for Baubo" (2019), and "All gods are hot" (2018) at Radiant Space Los Angeles. Other solo exhibitions include Fusion Gallery (Turin, Italy), Southfork (Memphis), Projecto'ace Foundation (Buenos Aires), and the Memphis Brooks Museum of Art. She has been selected for residency

projects nationally and internationally, including KulturKontakt Austria (Vienna), Qwatz (Rome), Graniti Murales (Sicily), Vice~Versa Foundation (Goa, India), RECSIM (Jashipur, India), Galerija-Muzej Lendava (Slovenia), the Kentucky Foundation for Women, and a forthcoming residency at Saari in Finland.

My work is an exploration of the psyche in the form of painting and drawing influenced by print media, collage, and performance. While riffing on themes of gender, fairytale, and masquerade, I play with the relationship between control and catharsis, visualizing the body coming out of itself, exposing not only one's guts but one's internal state--one's emotions, one's craziness--in a way that can seem both pleasurable and painful. I draw from my personal background (especially my origins on a cranberry farm in New England) as well as literature, mythology, dance, and costume. My subject matter derives from a large archive of images that I collect and also create from my own performances. Recent interests include expressionist dance movements (specifically German Neuer Tanz and Japanese Butoh), mythological human-animal hybrids, and the words of surrealist artist Unica Zürn. I use alternative media and surfaces to emphasize a visceral mark. The spill of ink on nonporous, translucent drafting film (a.k.a. mylar) refers back to the body permeating beyond its own boundaries. The fluid is juxtaposed with collage elements; using solvents and other transfer methods I directly appropriate reference images from my archive. In recent installations, I suspend works throughout a space, making use of their translucency and presenting them as double-sided paintings that immerse the viewer in their own world. In another series, I paint using cranberry juice, which refers to my background and to the body in an abject narrative. I exploit the staining effect of the juice on antique linens or pillowcases.

Ilaria de Plano

(Italian, 1991) explores themes relating to the entropic ability to recycle purpose and retain meaning. Her latest series, "RIP," responds to the death of print media and endangered human intimacy as a result of digital interconnectivity and overstimulation. Ilaria attempts to reimagine vanishing mediascapes through her use of found materials; pamphlets, magazines, wrappers, cardboard, and packaging. Intentionally avoiding the use of tools, her method produces a handmade palette of rips and tears, symbolizing the battle scars inherent to the exhaustive act of survival. In this ode to Arte Povera, Ilaria's work turns expired messaging— from high-fashion print ads to chemistry textbooks— into a comprehensive assemblage of vibrant colors, textures, and hidden images.

Lauren Jenkins

Lauren Jenkins' work has always been a conversation between revealing very intimate feelings around her own womanhood unfolding and the context of 'woman' in society. She leans heavily upon the use of the visual language archetypically designated to express woman- woman having been historically considered the *visual embodiment* of feminine energy. Using paint and collage, her medium expresses curves and rolls of the body, typically paired with abstracted mammaries. The new works produced are digital illustrations, born of the circumstance of unavailable creative necessities. Lauren has retreated in the process to the intimacy of just one's own mental-scape and a notebook- albeit digital in this iteration. This is reflected in the absence of body and focus upon the head, which is now tasked with reimaging her practice to generate a new body (of work) image in her own making.

Mary Margaret Groves

Mary Margaret is an immersive installation artist and painter based in LA. Originally from Tennessee, she never fit into the proper young southern-belle stereotype that was expected and so created her own worlds and her own rules. Visceral fluid and emotion are welcome here. Raw beauty and ugly truths are the roots of this world and its a space where everyone is welcome to be exactly what they are.

I don't mind putting the uncomfortable parts of being human in my work. I think those are the most beautiful bits.

Annie Wood

Internationally exhibited Israeli-American mixed media artist, Annie Wood, was born and raised in Hollywood, California. Annie was a dating game show host (on the nationally syndicated show, BZZZ!) & had roles in several TV shows and films. These days, she spends much of her time writing & creating art. Annie loves to draw and paint FACES. Especially those who have lived a lot and have seen a few things. She hopes to create images that are steeped in nostalgic joy and/or vibrant longing.

Wood's last solo exhibit showcased trailblazing women, Pardon Me While I Blaze Some Trails at the Mainstay Gallery in Santa Monica. Her solo exhibit before that, Beautiful Imperfections, took place in Venice, Italy. Annie finds anything & everything in life to be inspiring, meaningful, strange, crazy, wild, beautiful, maddening and...art.

Ibuki Kuramochi

Born in Japan, Multi-media Artist Ibuki Kuramochi specializes in artworks for exhibition (paintings, movies and digital works), and also specializes in live performances combining her live painting with her Japanese Butoh dance. From 2012, Ibuki started exhibiting works in major cities in Japan, U.S.A., Taiwan, France, Italy, and Australia. She studied Butoh dance at the world-renowned Kazuo Ohno Butoh Dance Studio in Yokohama in 2016. Through her work, she pursues the physicality of Butoh's poetic choreography and the pursuit of the human body in anatomy. She visualizes her performance and body movements as two-dimensional works and video works. Ibuki explores concepts of the body, thought and physical resonance, metamorphosis, the uterus, and fetishism. In 2019, Ibuki received a USA O-1 artist visa. She currently resides in Los Angeles.

I have few experiences of sleeping comfortably at night, and I often have nightmares which I remember well after waking up. Most of the nightmares are like a strange, violent and weird film. I believe that these dream experiences have directly influenced my work and that the visual experiences that I see every night are inevitably the essence of my work. Also, in my dream experience, the "Id" in Sigmund Freud is exposed. (The Id is the primitive and instinctive component of personality. It consists of all the inherited, ((i.e. biological components of personality present at birth)), including the sex ((life)) instinct – Eros ((which contains the libido)), and the aggressive ((death)) instinct - Thanatos.)

When I'm creating a video, I consciously discover my own "Id" and output it. In the case of creating my paintings, I subconsciously discover my own "Id" and output it. That process feels like swimming. These subconscious and conscious extracted "Id" have a consistent physicality. I can say that my video work represents the output of Id's body sensation, and my painting work represents the output of Id's brain sensation.

Physicality exists in various parts of our daily lives. The chair you always sit in, the clothes you wrap around, the world of SNS on your smartphone, the bed where you sleep at night, etc. The more conscious you are, the more you can see that the world is built around physicality. Also, since I grew up in the Japanese anime culture of the '90s, I also take inspiration from the human physicality of anime. Most of the drawings I drew when I was a child, were anime female figures such as Sailor Moon. These two-dimensional bodies have a human-like appearance, are durable, unabated, and very rigid. There is not much distinction between boys and girls.

I'm also inspired by things that involve sexuality such as masculine and feminine, transformation, meltability, and compatibility. Also, the sorcerous elements and attachments in fetishism are like stretching the desires of the body. Sometimes things become a substitute for the body. Also, life and death come and go on the side of that

fetishism/eroticism. For example, the mind and the body move between the membranes, or the body escapes from the body and materializes.

Laurie Shapiro

Born in Long Island, NY (1990), Shapiro has a BFA from Carnegie Mellon University (2012) and spent a semester at Bilkent University in Ankara Turkey (2011). She has completed artist residencies at Kala Art Institute in Berkeley, and the San Jose Museum of Quilts and Textiles. In Los Angeles, where she lives and works, Shapiro has had two solo shows with Radiant Space Gallery. She has also shown with Mars Gallery in Chicago. Shapiro was the recipient of an Artists' Fellowship Grant, Center for Cultural Innovation Grant, and was awarded a fellowship at American Jewish University. In addition, Shapiro's installations have been commissioned for Otherworld and Coffee World. Her paintings are in public and private collections, including the San Jose Museum of Quilts and Textiles and Bilkent University.

Laurie Shapiro's large-scale, mixed-media paintings can be viewed from the wall or in an otherworldly setting where she creates installations that you can walk inside. Her work is driven by an insatiable need to inquire about the nature of how we perceive the world. Fascinated by color and process, Shapiro initially builds up her paintings by screen printing stencils of her drawings, then hand-sewing the segments on muslin which she then brings to life with layers of paint. When viewed up close, one can see the intricate details and hand-stitching of her screen-printed drawings.