

# OPEN MIND ART SPACE

## ***WITHIN WITHOUT***

ADRIENNE KINSELLA  
HANNA MILLER  
LAUREN MARYAM MORADI  
MARC POTTER  
ADRIENNE SACKS  
ELIZABETH WEBER

JUNE 12-26, 2021

OPENING RECEPTION:  
SATURDAY, JUNE 12, 4-8 PM

### **OPEN MIND ART SPACE**

11631 SANTA MONICA BLVD.  
LOS ANGELES, CA 90025  
WED - SAT, 11AM - 5PM



From left to right, by row: Artworks by Elizabeth Weber, Adrienne Kinsella, Marc Potter, Hanna Miller, Lauren Moradi and Adrienne Sacks

(LOS ANGELES, CA) - Open Mind Art Space is pleased to present ***WITHIN WITHOUT***, a group exhibition showcasing works by six recent graduates from the Master of Arts and Master of Fine Arts programs at California State University, Northridge. **Adrienne Kinsella, Hanna Miller, Lauren Maryam Moradi, Marc Potter, Adrienne Sacks, and Elizabeth Weber** will exhibit select works from their final graduate project presentations. The gallery will host an opening reception for the artists on Saturday, June 12th from 4:00 PM - 8:00 PM, and the exhibition will be on view through June 26th.

Working in various mediums, the artists in ***WITHIN WITHOUT*** create and obscure boundaries between reality and fantasy. Each artist explores the internal realms of their own individual psyches, which are intrinsically shaped by external influences, from society to politics to popular culture. Imagined spaces, abstract narratives and whimsical characters develop out of the artists' curiosities about alternate realities that would subvert our collective consciousness and acquiescence of social norms. By searching *within*, we might be able to discover what we can be or do *without*.

**Adrienne Kinsella** (b.1977, Santa Monica, CA) works in a variety of media, focusing on drawing and painting. Her drawings are rendered with colored pencil on frosted mylar, utilizing this semi-transparent substrate to echo themes of transience and the dichotomies of interiors, exteriors and public vs. private spaces. These pieces suggest both the literal and psychological iterations of what is concealed or revealed to others. The paintings are rendered in oil, acknowledging this media's historical weight yet simultaneously questioning the tradition through disjointed subject matter, and occasionally rendering them on paper. The issue of belonging, or lack thereof, is a theme that spans her work, and the use of nostalgic imagery functions as a means of possible connection. Adrienne is a California native, living and working just outside of Los Angeles, and earned her M.F.A. from California State University, Northridge, with distinction this spring.

**Hanna Miller's** (b.1995, Sacramento, CA) work examines the overlap between her family's long-lasting adoration of sports and society's views on the female perspective in athletics. Through her oil paintings, she creates compositions that reveal the generational obstacles and triumphs of women athletes and her lineage within this context. Intimately-sized surfaces, sometimes equal to that of baseball cards, highlight the continued idolization of male athleticism, while minimizing the achievements of female competitors. Her discovery of vintage family photographs, many portraying her great grandmother posing assertively next to an old race car, has generated pieces detailing the hidden histories of female athletes from the early twentieth century and beyond. The merging of sports and domestic life inevitably permeate her paintings and embroidered work, to subtly shift away from long-standing beliefs that girls and women are not supposed to demonstrate physicality in or knowledge about sports. Miller received her M.A. degree in painting from California State University, Northridge, this spring. She currently lives and works in Rocklin, California.

**Lauren Maryam Moradi** (b. 1990, Orlando, FL) uses traditional craft processes with found materials to investigate concepts of domestic failure and bodily shortcomings through the disruption of prescribed functionalities. By embroidering gestures originally created by disassembled appliance motors, she reinserts handmade error in a meditation on the human/machine relationship. This means of interpreting repetitive motions simultaneously celebrates the tedious labor process of a practice that has been historically contextualized as decorative women's work while seeking to place it within the realm of contemporary discourse. Her use of discarded objects and materials aims to rethink and subvert notions of value, calling to ideas of sentimentality and worth by offering delicate reminders of corporeal fragilities. Moradi earned her B.F.A. at University of South Florida in Tampa, FL, where she was a founding member of QUAIID Gallery, and recently received her M.F.A. in Visual Arts from California State University, Northridge. She is currently living and working in Los Angeles, California.

**Marc Potter's** (b. 1973) work draws on the American carnival and its imagery to investigate the symbolism and mystery of clowns. Cultural perceptions of clowns vary from happy to sad, tragic to comic. Hollywood, the media, and a few bad actors have redirected perceptions of clowns to evoke people's deepest fears and their concern with the person beneath the façade. Another aspect of Potter's work explores the aspiration and simplicity embodied in kites. By rendering this familiar object in clay, Potter strips the object of its function. When made with an impractical material like porcelain, the object is fragile and inadequate, while maintaining its aspirational intention. Potter's attempts to fly ceramic kites live as a performance documented in video and photographs. The kite functions as art as well as a symbol of frustration and futility. Potter reflects, "My repeated attempts to fly the kite fulfill the kite's aspirational and visual reality, but its physical reality frustrates this possibility, and, in the end, I realize I have become the clown." Potter lives and works in Los Osos, California. He earned his B.F.A from Humboldt State University in 2003 and received his M.F.A. degree in Visual Arts from California State University, Northridge this spring.

**Adrienne Sacks'** (b. 1994, Phoenix, AZ) work investigates the ways in which all of us, the clowns of late capitalism, must perform in a manner that perpetuates the collective drama and trauma of contemporary American culture and late global capitalism. By emulating mannequins, comfort objects, cartoon characters, and audio-animatronics, we come to function as fools and entertainers. "I'm obsessed with the optimism and naïveté of late twentieth century popular culture and its reinterpretation in this moment of inconvenient truths," says Sacks. Drawing on psychology in theory and in practice, her work embraces affect through an investigation of marginal aesthetics, navigating the cute, campy, gimmick-y, abject, uncanny, and haunted. She harvests objects cast off of the belly of the beast: Los Angeles big-box stores, chain department and drug stores, dollar stores, and e-commerce giants to create absurdly tangible sculptural representations of the beasts themselves. Sacks uses oil painting to position her practice historically and illustrate the abstract notion of her own complicity in the consumption and production of contemporary visual motifs. Sacks is living and working in Los Angeles, California, and is looking forward to upcoming exhibitions including NOMAD at Torrance Art Museum and her first solo show in Los Angeles, *American Girl*, at Galitarian.

**Elizabeth Weber's** (b.1970, Manhasset, NY) work distills formal elements gleaned from various sources including art history, historical archives, and print media. Responding intuitively to these elements, she reorganizes and repeats them onto canvas and paper, manipulating the lines and forms to establish new visual relationships. Layering and repetition acknowledge in-between spaces that result in abstractions, the surfaces of which conceal the history of process beneath. The work is not pre-visualized; the generative processes of drawing and painting influence the outcome. "Sometimes I apply paint thinly as a wash of color and at other times I cover the surface with thick patches of paint. Both transparent and opaque layers build forms, and I fragment and obscure these in the process," Weber explains. Her paintings create tension through the simultaneous illusion of depth and the assertion of the canvas's flatness, calling attention to the process of painting. The compositions conflate exterior and interior spaces; solid, wide, and narrow, as well as broken lines, suggest transitional spaces and objects within actual, imagined, and psychological interiors. Weber is living and working in Los Angeles and received an M.F.A. in painting this spring from California State University, Northridge.

*As part of the 23-campus CSU system, California State University, Northridge (CSUN), is one of the largest universities in the nation, enrolling more than 40,000 full- and part-time students. It is a liberal arts institution that has nine colleges and more than 2,000 faculty members. The Visual Arts Graduate Programs at CSUN emphasize the experience and value of visual thinking and creative problem solving in art, as well as recognizing the concurrent importance of critical thinking, experimentation, innovation and perception. The graduate faculty is comprised of working artists, including members of the tenured/tenure-track faculty and visiting artists, writers, and critics from the Los Angeles international art community.*

*Open Mind Art Space is a contemporary art gallery and alternative art space located in West Los Angeles. It showcases contemporary art from a diverse blend of talented emerging artists and is dedicated to facilitating a curatorial process that allows its artists to create impactful work. Founded in 2016, Open Mind's mission is to inspire and challenge the local Los Angeles community by providing a comfortable, engaging space for reflection and dialogue.*