TIMOTHY YARGER

FINE ART

LOS ANGELES

February 2022

Geometry

There are unique atmospheric conditions in the desert. At times the color tones in the sky converge with the ground and disguises the beginning or end.

Our perception of space, distance, and shape are stimulated by our surroundings and it got me thinking about the mathematician, Euclid, and the study of Geometry.

Geometry is fundamental in life - our brains automatically make geometric calculations throughout the day, even while walking or parallel parking.

Understanding properties of shapes and solids develop problem solving skills, deductive and spatial reasoning, understanding transformations, and symmetry.

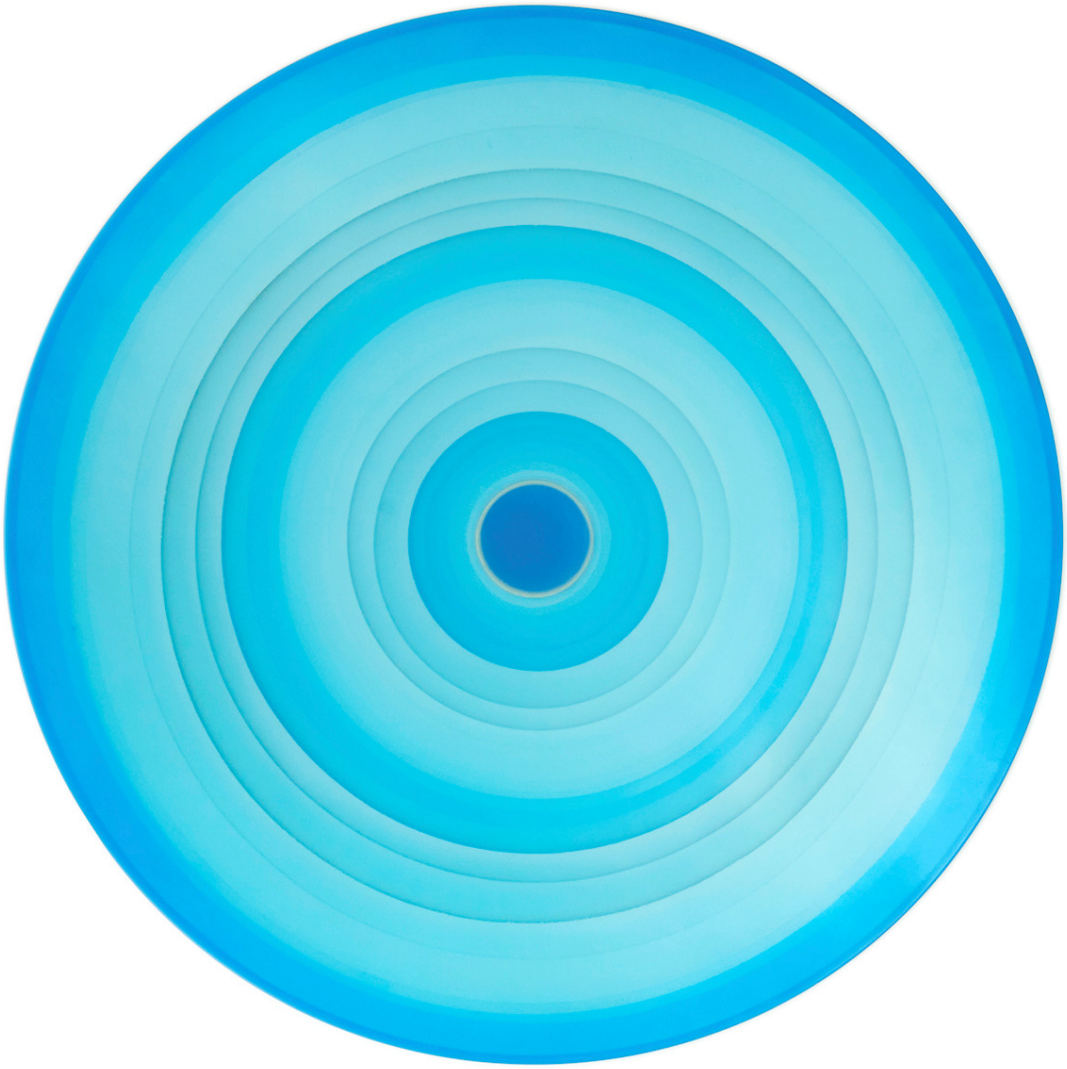
The selected artists in our curated presentation employ precise techniques, patterns and materials to engage the viewer on the principles of line, segments, shapes and form, angles and the circumferences of circles. All these elements are deeply familiar and somehow they draw you in, yet as art objects create a different meaning and experience for each of us.

Lisa Bartleson

Oculus no. 5, 2018

Cast bioresin on sculpted canvas
24 x 24 x 2 inches

$6,000

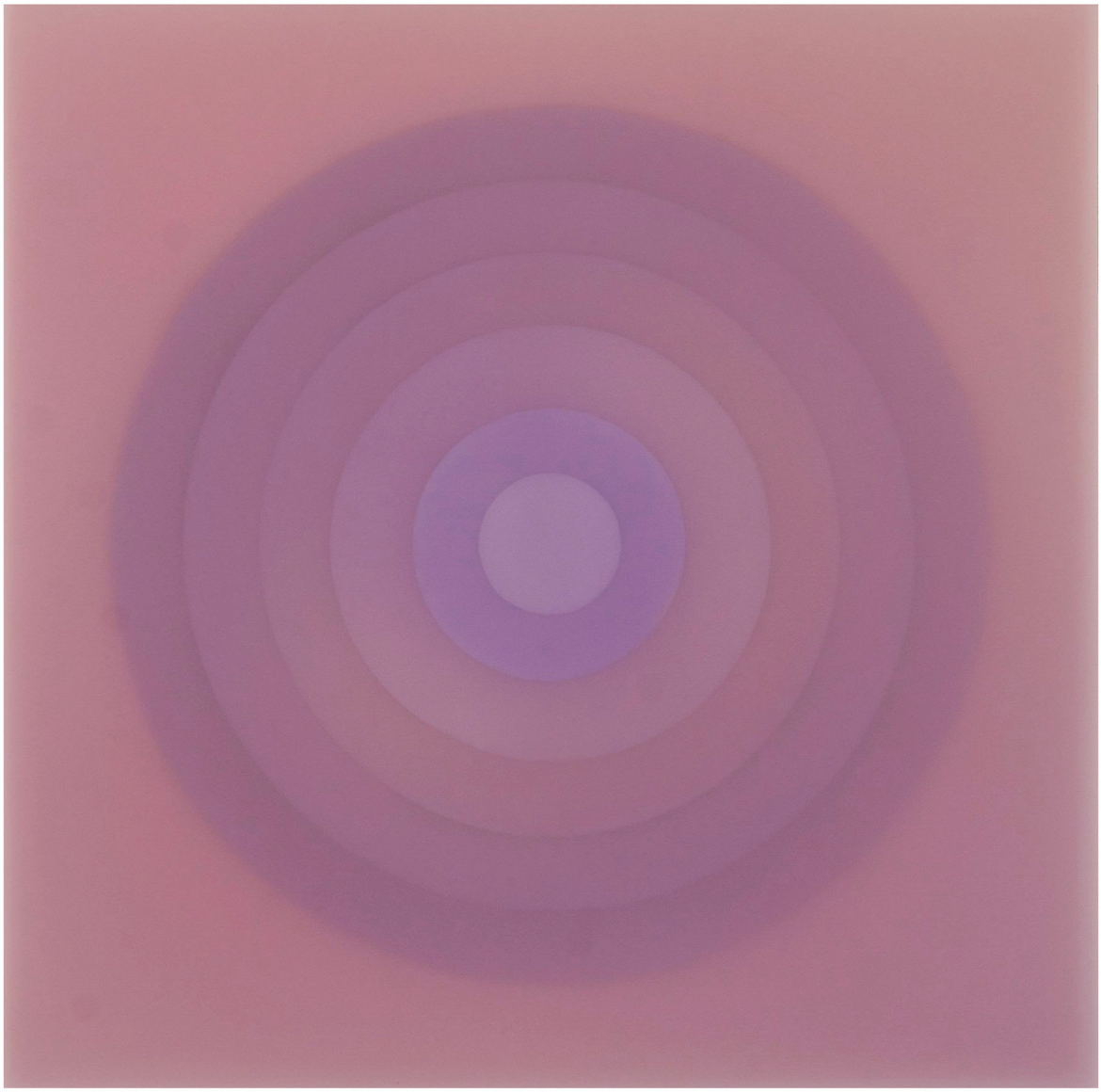


Lisa Bartleson

Oculus no. 6, 2017

Cast bioresin on sculpted canvas
37 x 37 x 2 inches

$14,000

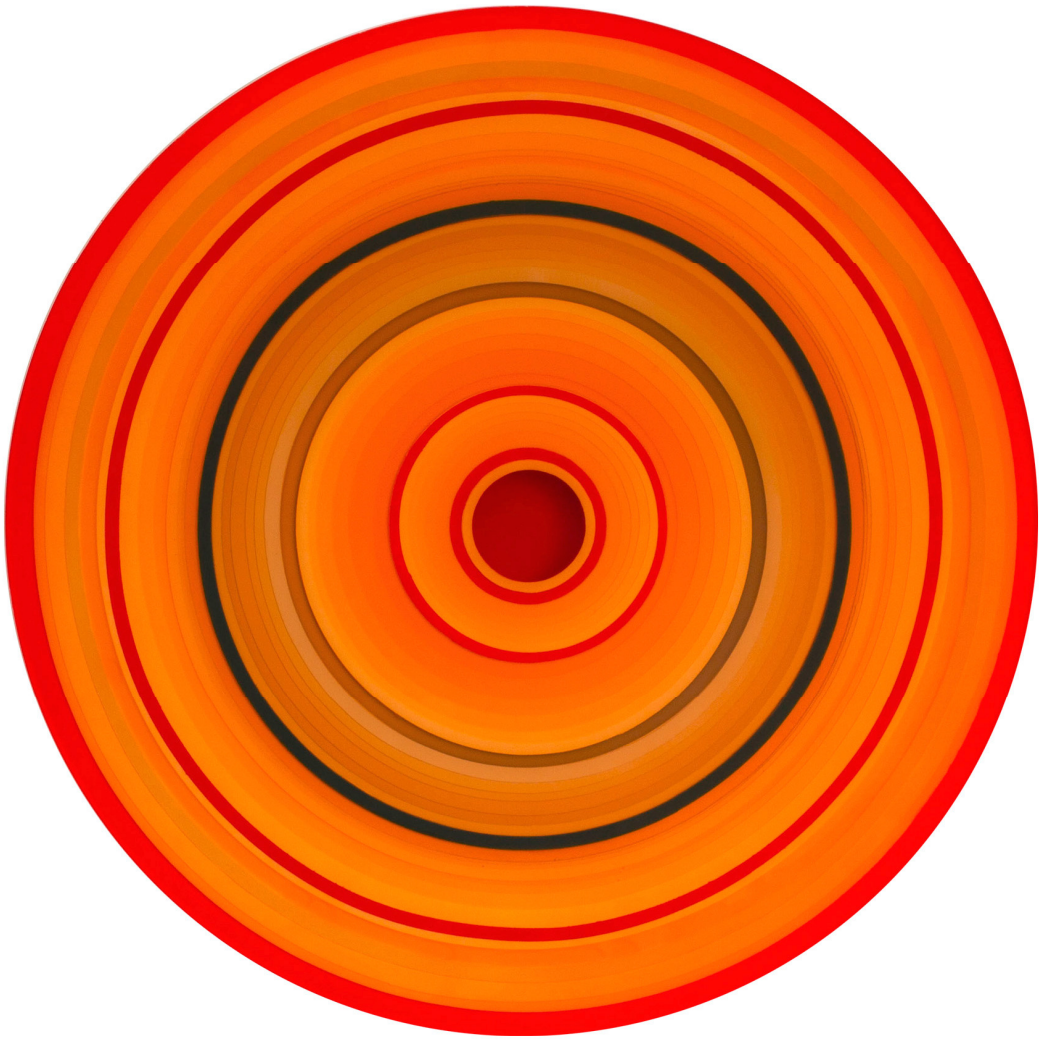


Lisa Bartleson

Rise no. 5, 2015-2021

Cast bioresin on sculpted canvas
30 x 30 x 2 inches

$9,000



Lisa Bartleson

Oculus 2022.36.01, 2022

Cast bioresin on sculpted canvas
36.5 x 36.5 x 2 inches

$14,000

Lisa Bartleson

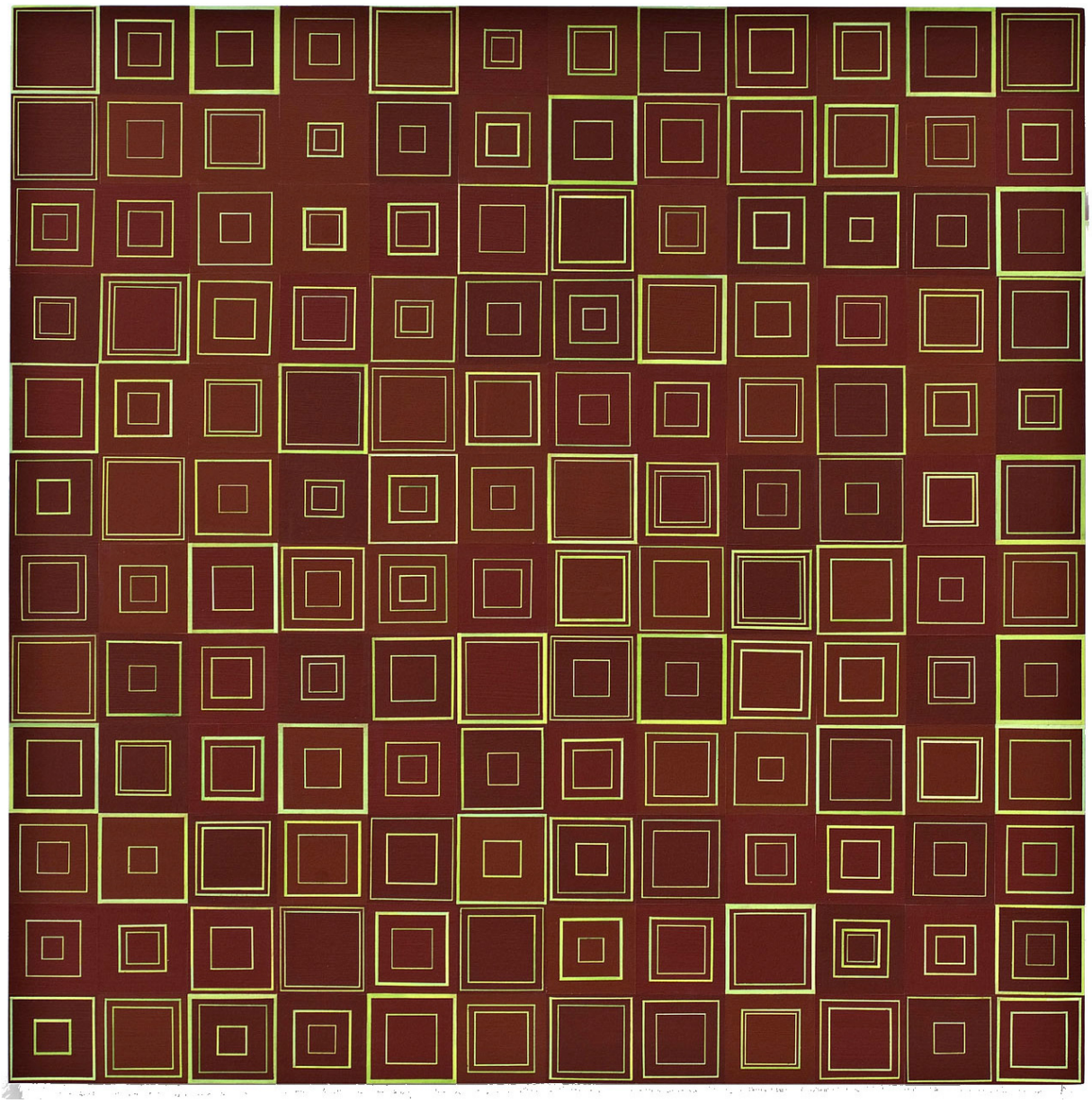
Lisa Bartleson's art practice is comprised of unconventional, yet human approaches to concepts that require balance. She weighs materiality through scientific study and emotion; she considers articulations of interior and exterior, loss and fulfillment, experience and memory in the same space; and delves into light and darkness both conceptually and physically on the canvas.

Bartleson offers a new entryway into themes and compositions by layering and sculpting canvas foundations. The peaks and valleys created with this method feel vital, vibrant and kinetic. In addition, she seamlessly merges traditional practice with the industrial, contemporary materiality of pigmented resin. This painterly, multi-layered approach to color is magnified by the undulating canvas, highlighting the sensuousness of the material and providing emotional, spatial and aesthetic depth.

In addition to evolving and refining her use of the circle, Bartleson employs light in new ways. She explores and challenges the perceptions of the form's interior by magnifying the light around it, creating an oculus that acts as guide, metaphor and a radically contemporary chiaroscuro technique. For Bartleson, the emptiness at the center of the work is a void that can and should be entered. The oculus is both a lens into the interior and a measure of light and gradation of color.

Always in tune with the ways that art connects to and reflects humanity, Bartleson uses her new work to measure the tension between classic and contemporary, industrial materials as an allegory to contemplate the resonance of instinct and emotion in a world overrun with stimuli.

Bartleson extends this narrative through the oculus – the ancient eye – that she updates with her expert use of resin.

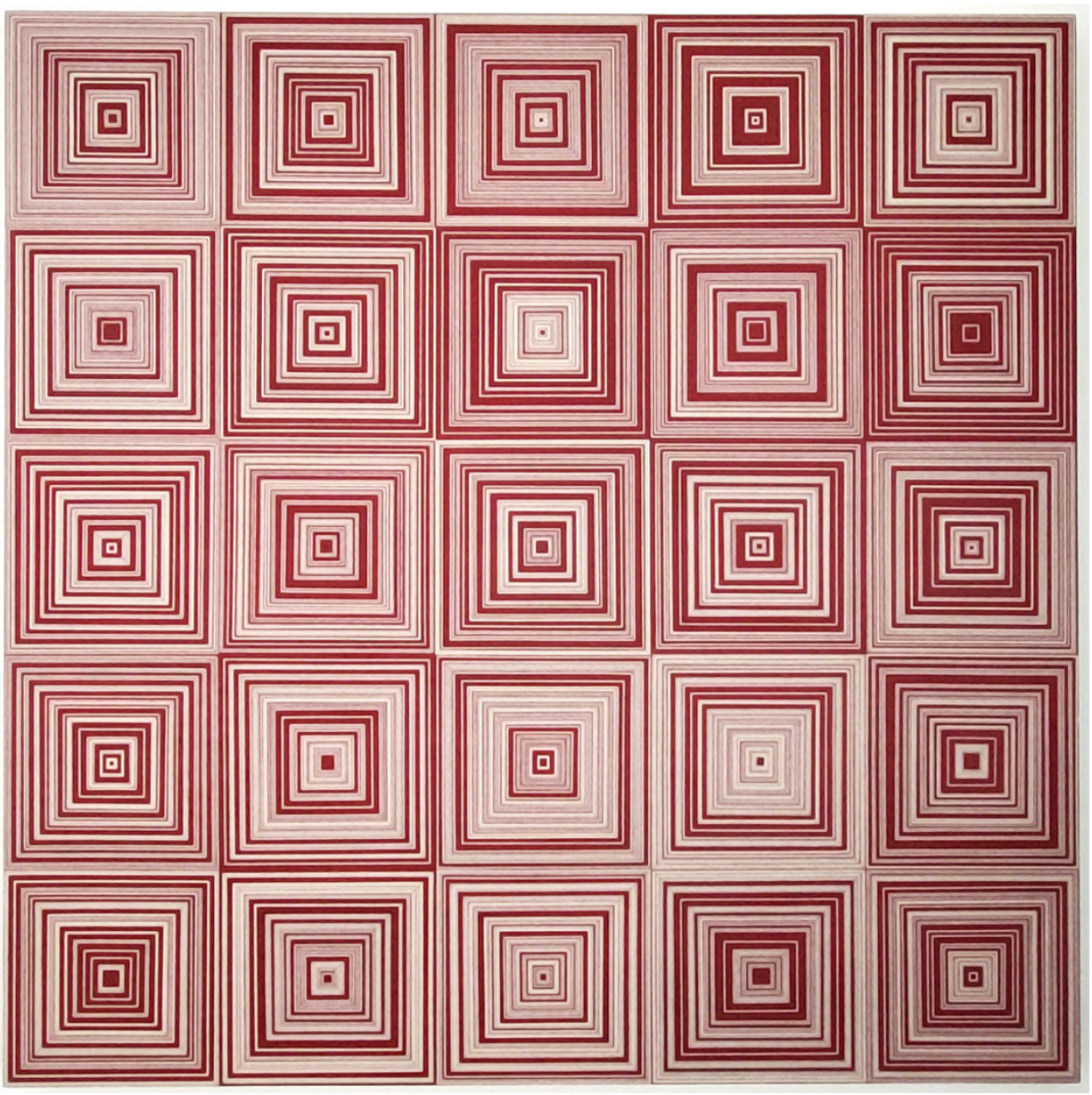


Yong Sin

Square no. 220, 2010

Acrylic on paper over panel
24 x 24 inches

$5,500

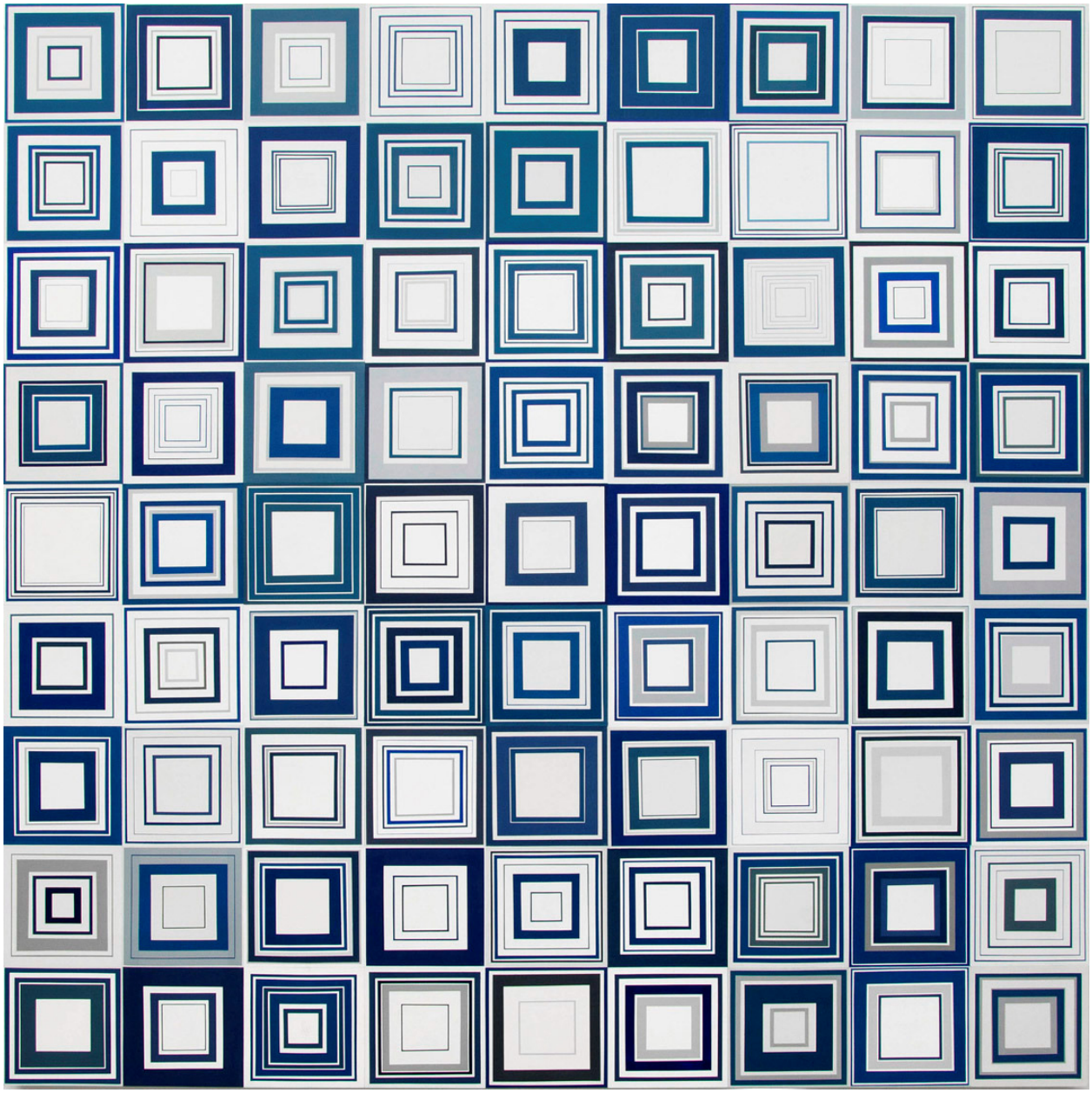


Yong Sin

Reconstructed Square no. 63, 2020

Acrylic and masking tape on panel
60 x 60 inches

$30,000

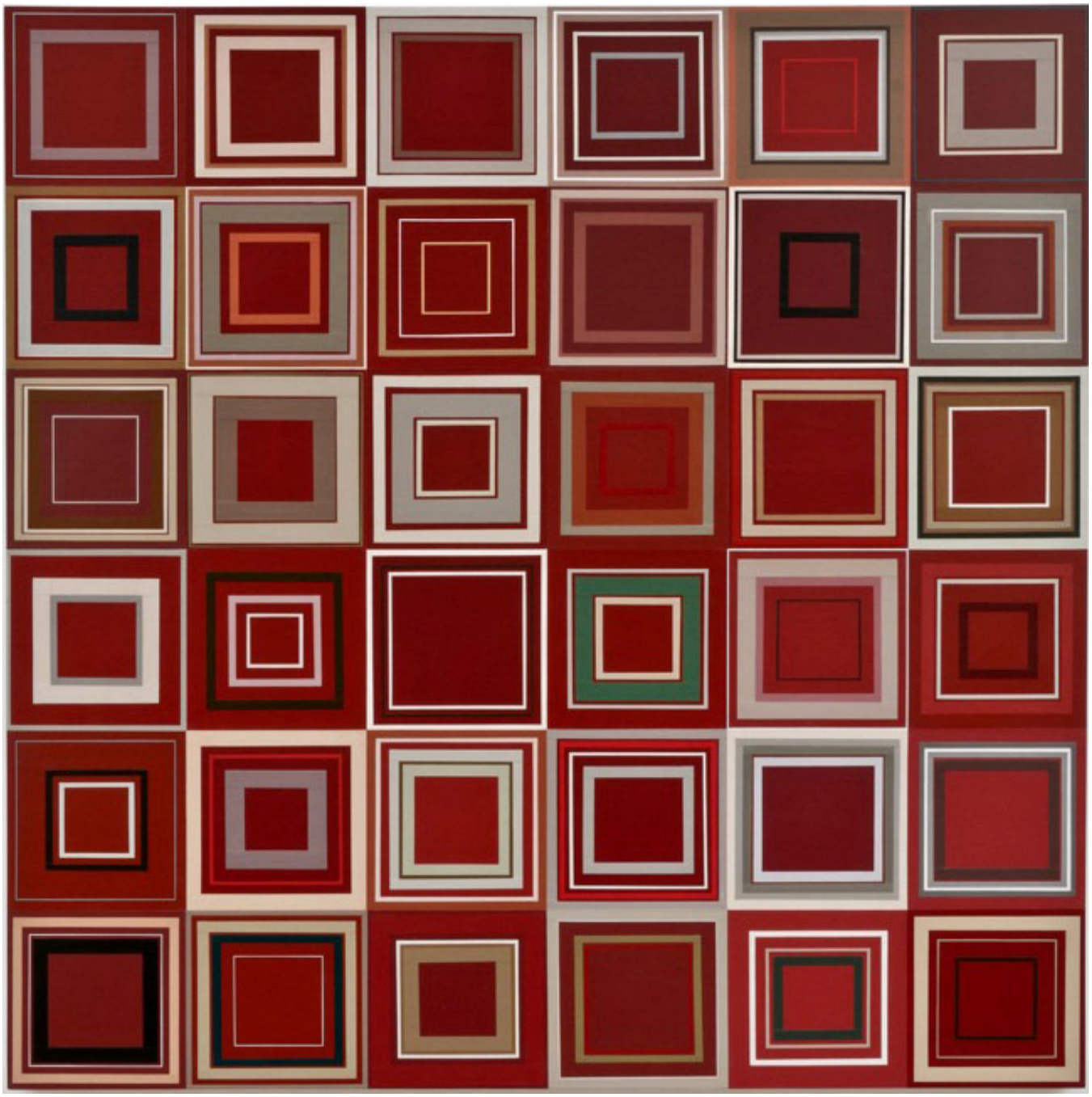


Yong Sin

Square no. 561, 2014

Acrylic on paper over panel
72 x 72 inches

$38,000



Yong Sin

Square no. 505, 2012

Acrylic on paper over panel
36 x 36 inches

$11,000

Yong Sin

Square no. 727, 2016

Acrylic on paper over panel
48 x 60 inches

$28,000

Yong Sin

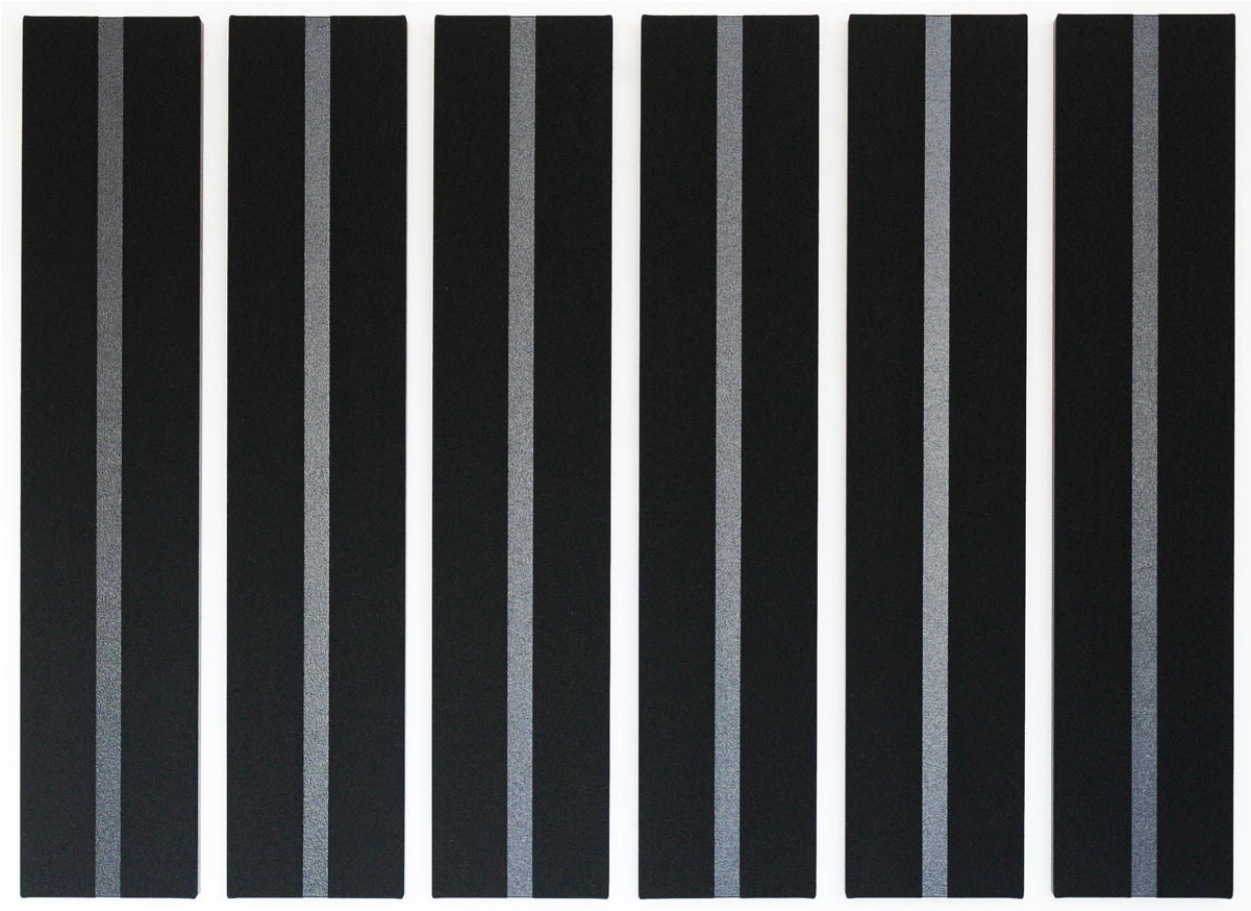
Yong Sin was born in Seoul, Korea and is a graduate of Otis College of Art and Design. Her works are in the collections of the Los Angeles County Museum of Art, Harbor–UCLA Medical Center, Microsoft Corporation among others. Her works are in numerous corporate and international private collections.

She has been exhibited at several museums and galleries nationally and internationally including Los Angeles County Museum of Art; Torrance Art Museum; Robert and Frances Fullerton Museum of Art; Southern Utah Museum of Art, CSULA; Daejeon Museum of Art in Daejeon, Korea, and Los Angeles International Airport at Terminal 1 both Gate 1 & 2 and a year later at Terminal 2. She had thirty solo exhibitions including two forthcomings in September in 2019.

Her works are reviewed by magazines and newspapers including Daily Breeze, Press-Telegram, Los Angeles Times, Artnet, Korea times, Korea Daily, The Aesthetic, and LA Weekly.

She has participated in International art fairs such as Art Cologne, The Armory, Chicago Art Fair, Miami Art Fair, KIAF, Seoul International Contemporary Art Fair, Palm Springs Fine Art Fair, and Los Angeles Art Show.

Yong Sin lives and works in San Pedro, California.

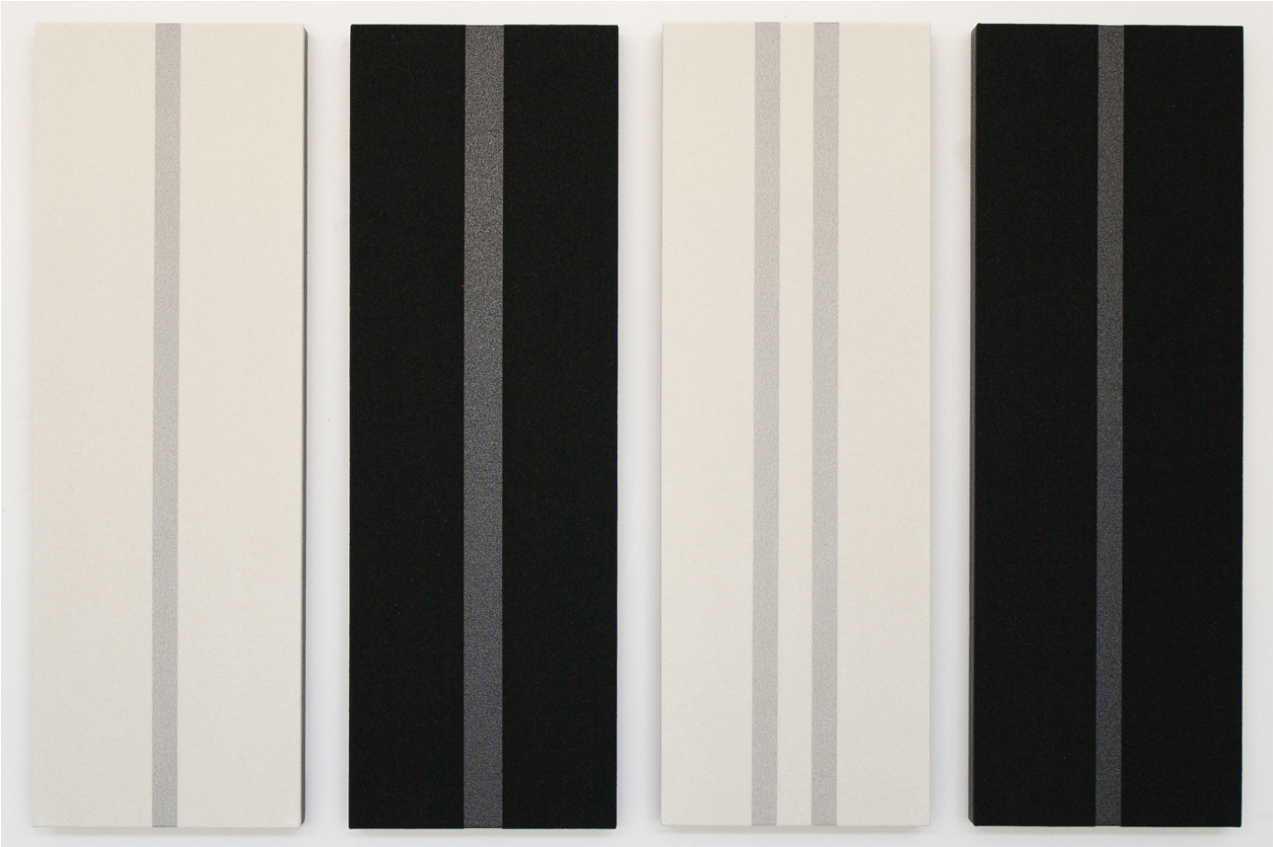


Blake Baxter

Iteration no. 52, 2022

Sand, polymer and acrylic on canvas
50 x 70 inches

$13,500

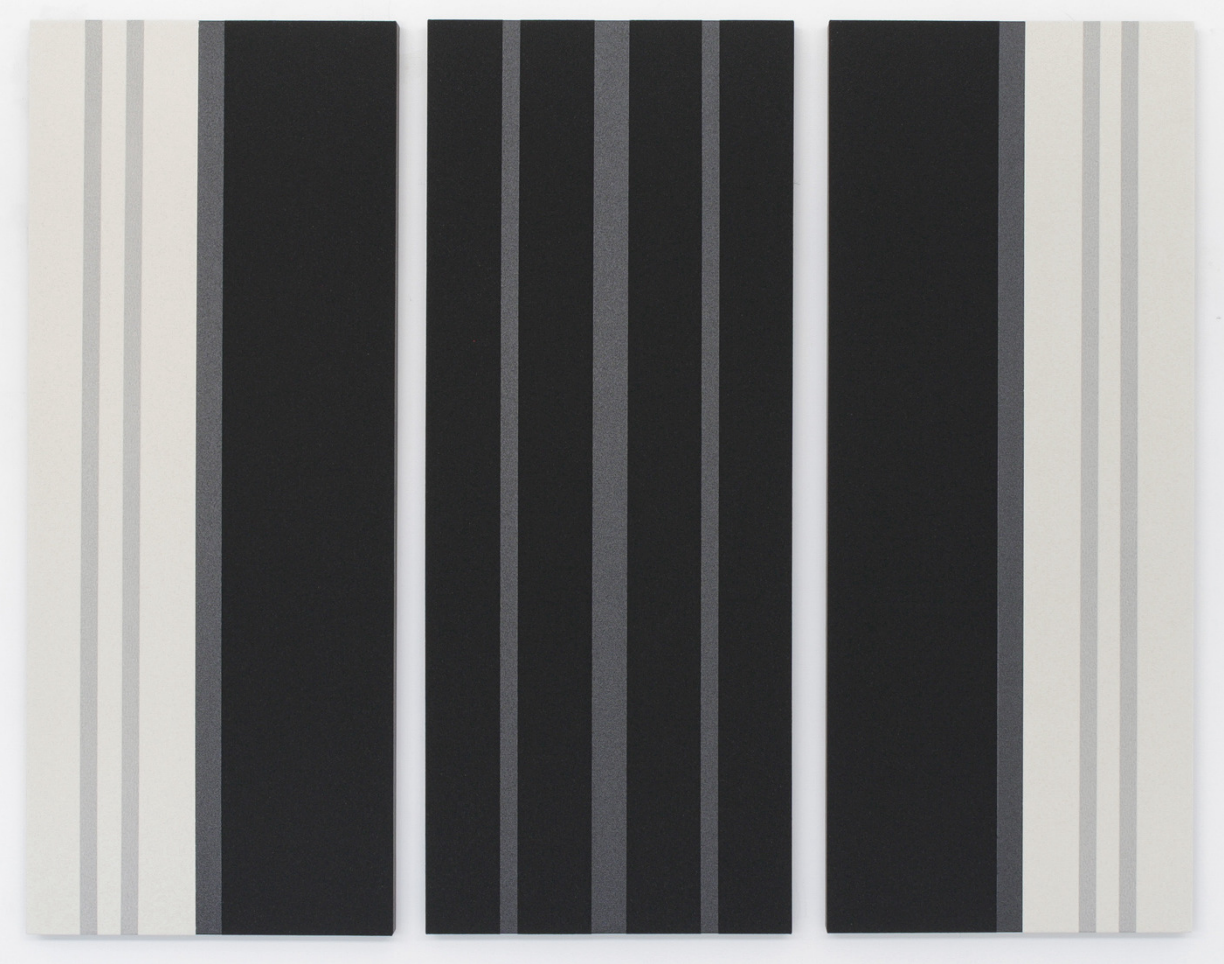


Blake Baxter

Iteration no. 55, 2022

Sand, polymer and acrylic on canvas
30 x 46 inches

$5,400

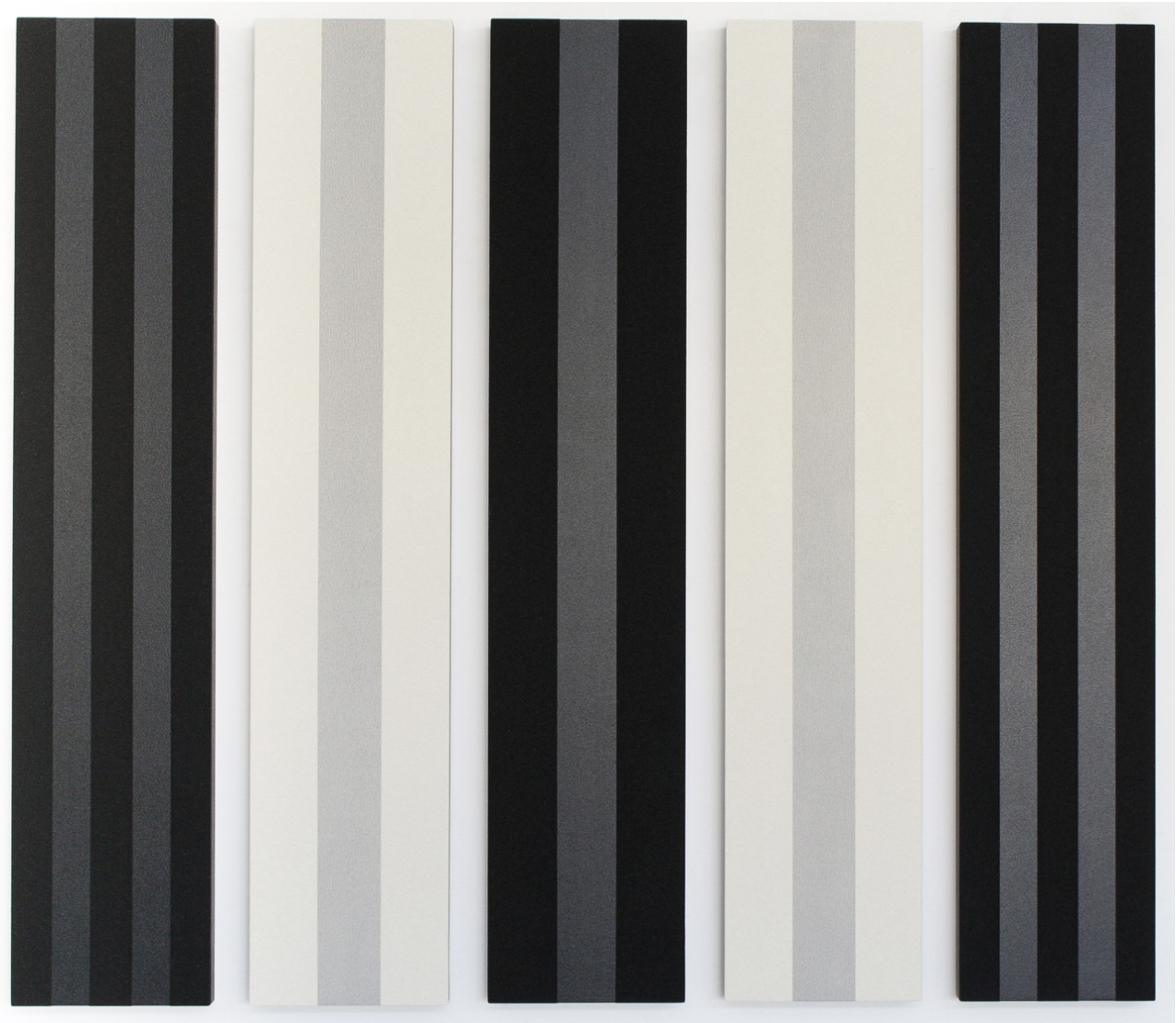


Blake Baxter

Iteration no. 57, 2022

Sand, polymer and acrylic on canvas
50 x 64 inches

$13,500

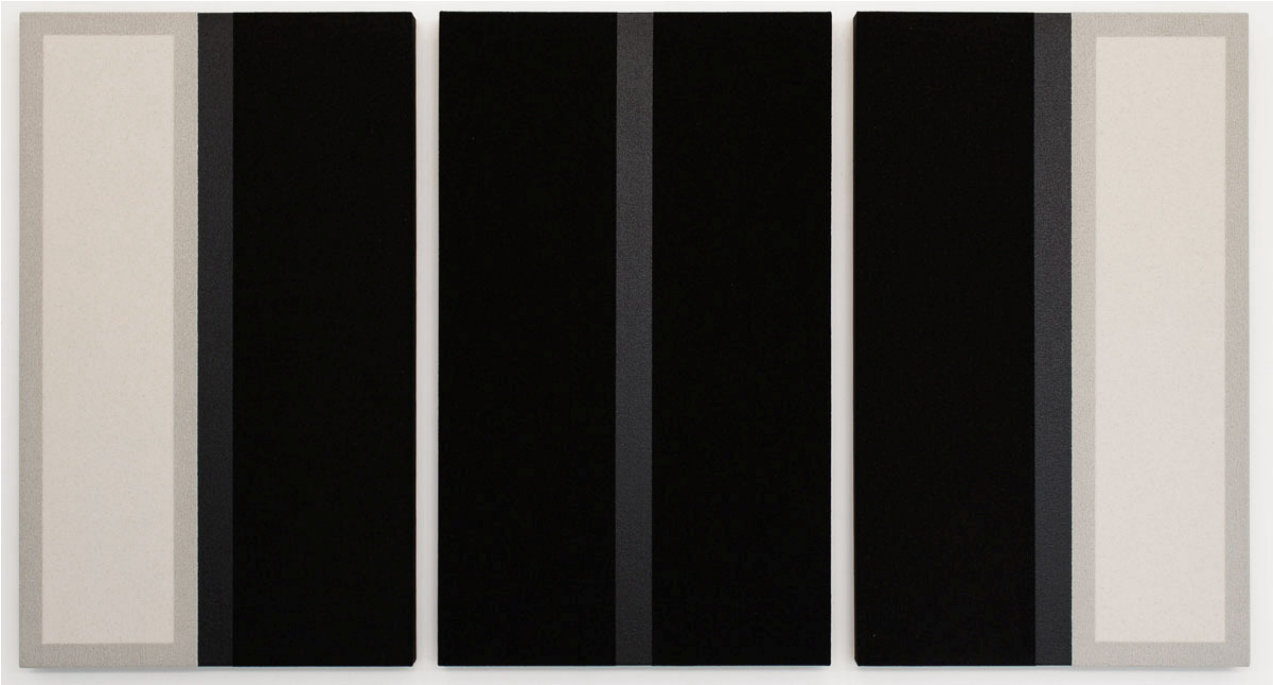


Blake Baxter

Iteration no. 58, 2022

Sand, polymer and acrylic on canvas
50 x 58 inches

$11,250

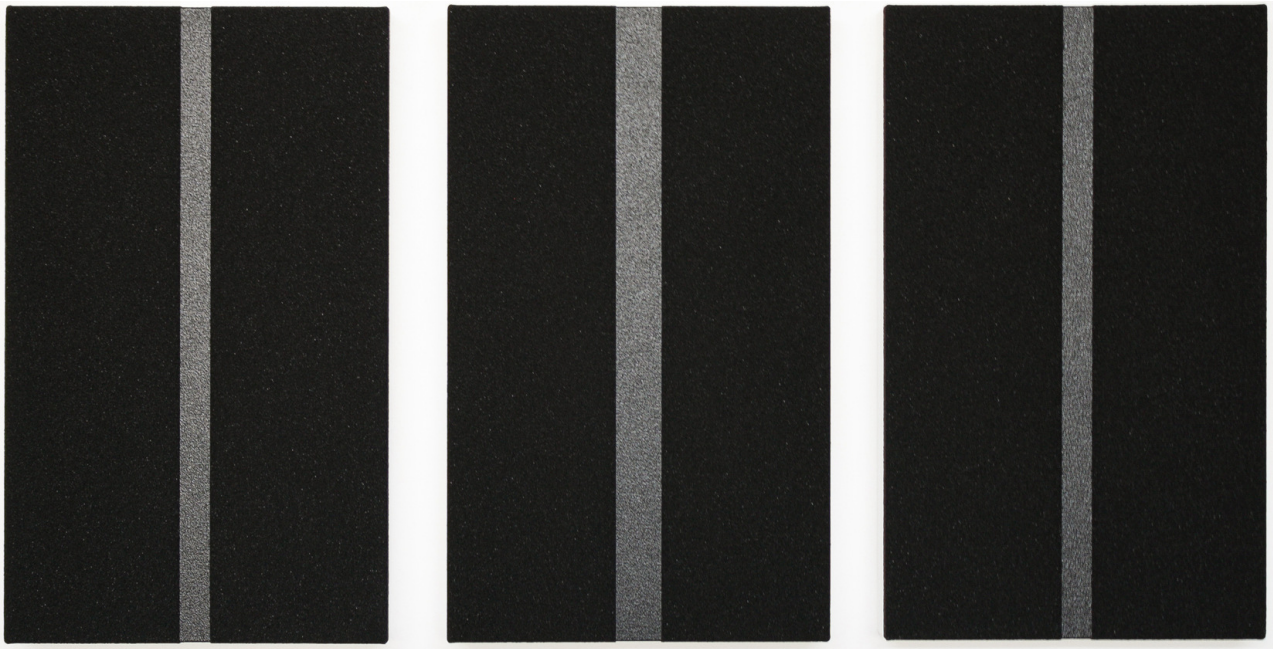


Blake Baxter

Iteration no. 7, 2019

Sand, polymer and acrylic on canvas
35 x 66 inches

$6,600



Blake Baxter

Number 273, 2022

Sand, polymer and acrylic on canvas
20 x 40 inches

$3,200

Blake Baxter

Number 277, 2022

Sand, polymer and acrylic on canvas
35 x 65 inches

$9,900

BLAKE BAXTER

Blake Baxter is best known for reductive monochromatic paintings incorporating aggregates such as sand and cement. His work focuses on light and space as a way to affect the gaze of the viewer. Often working with black acrylic washes and many dense layers of sand, he creates a reflection and movement that changes under different lighting conditions.

"My pieces are constructed with minimal materials. I follow repeatable processes of sequenced steps that yield variation despite my efforts to minimize the same. The result is a loosely structured communication, which, when met by perception, seeks to establish form."

Baxter was born in Los Angeles and attended UCLA School of Arts and Architecture before completing his BA in Fine Art at UC Santa Cruz. He has exhibited in New York City, Los Angeles, Chicago, Oakland, Seattle, Buffalo, and Palm Springs; and was an exhibiting member of the Brooklyn Waterfront Artists Coalition. His work has been featured on EMS ArtScene; in Palm Springs Life and ART Patron magazines; and is in the permanent collection at the Palm Springs Art Museum, as well as numerous, notable private collections. He lives and works today in Joshua Tree, CA.

Pancho Luna

Alone (The Nameless Street), 2021

Mixed media
24 x 44 x 10 inches

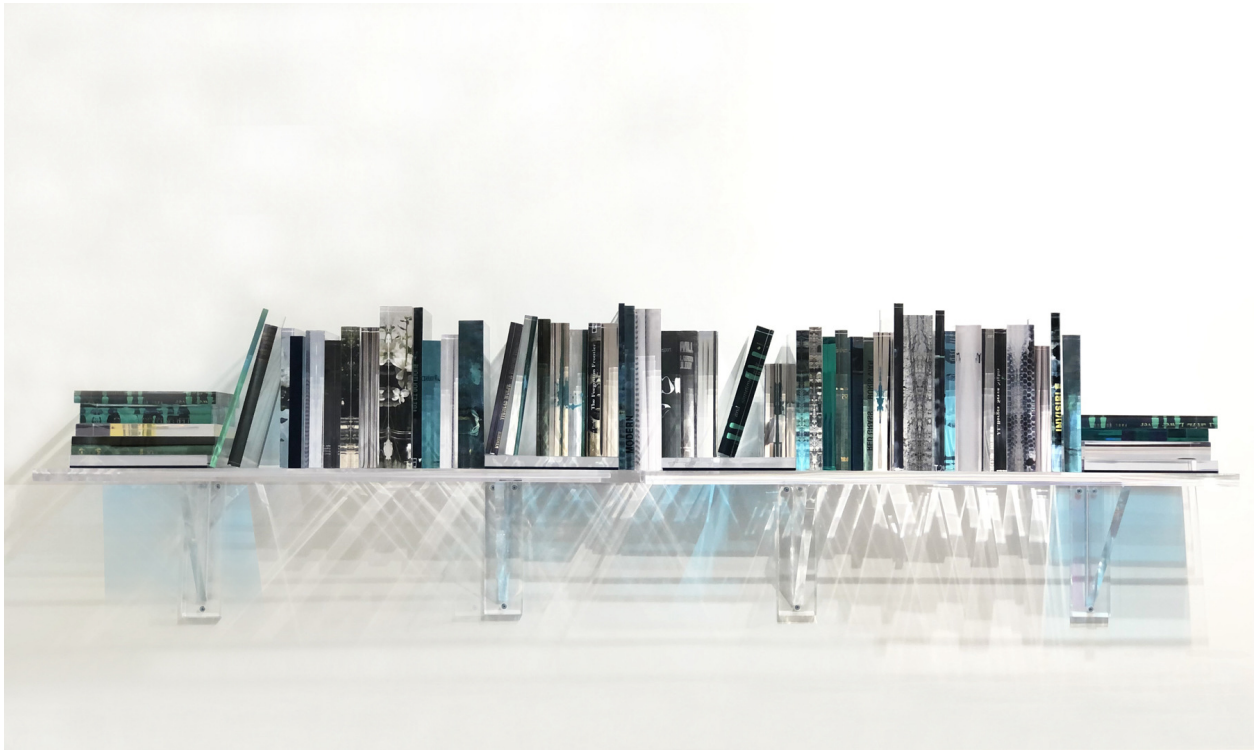
$24,500

Pancho Luna

The Books of Illusions, 2021

Mixed media
24 x 48 x 10 inches

$26,500



Pancho Luna

Turquoise Reflections, 2021

Mixed media
24 x 88 x 10 inches

$47,500

Pancho Luna

Pancho Luna's childhood in Argentina was spent in his grandmother's library, where volumes of books in multiple languages and subject matter informed his imaginative nature. Before he could even read, Luna began to understand these books as objects in themselves—as a maze of color, texture, and form. This was the foundational experience that informed the artist's sculpture, practice and style.

Luna carries on the historic, modernist tradition of acrylic sculpture. He is recognized for transforming the material into polished books – molding acrylic blocks into beautiful texts. Each piece incorporates a binding with images and words that reflect the artist's consciousness and concerns. As the viewer moves around the piece, the hues and patterns shift and change as they reflect against one another. The shadows that are cast throughout the piece and onto the surrounding walls are as delightful as the objects themselves.

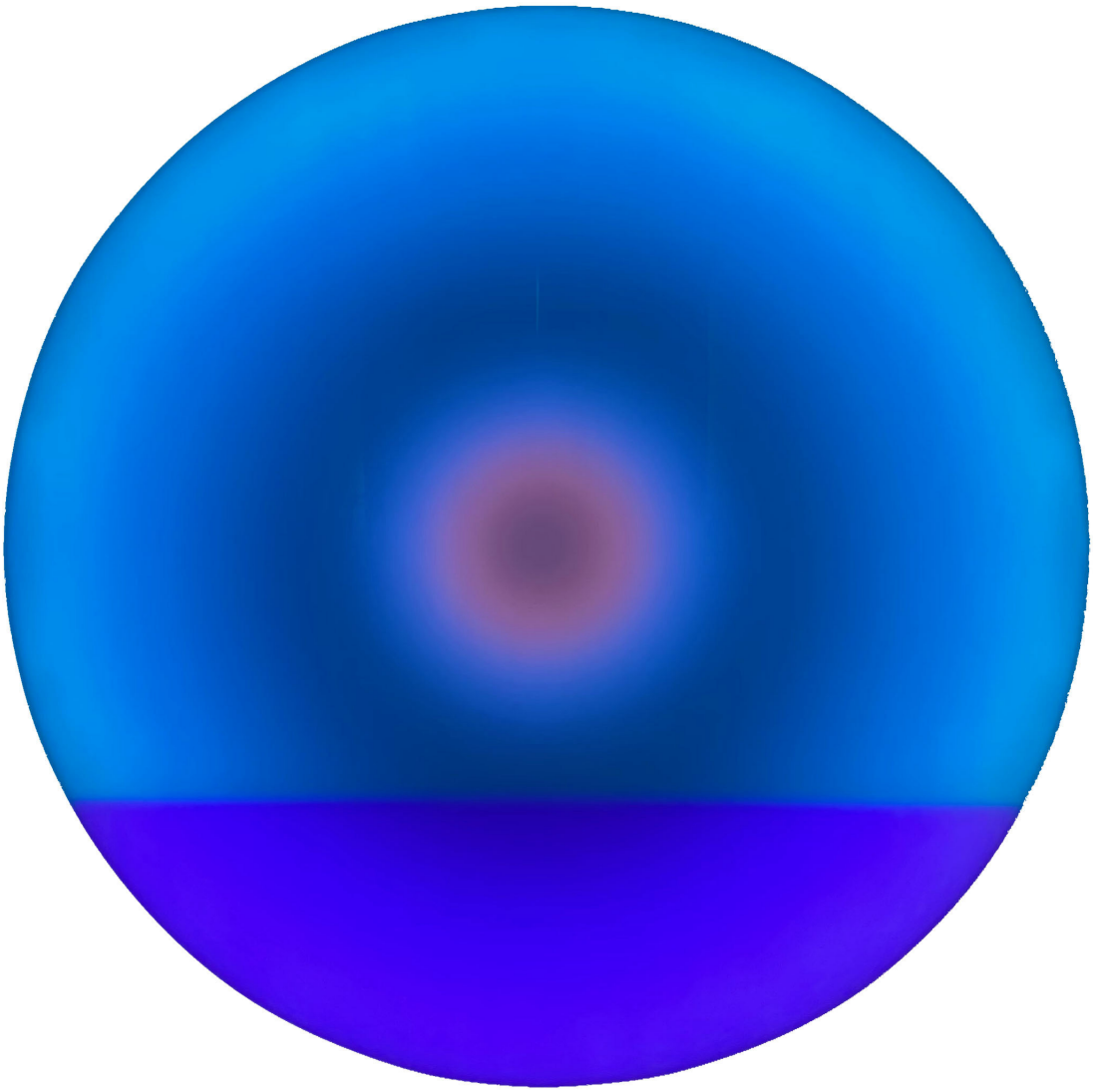
Luna divides his time between Buenos Aires and Miami. His work is engaged with the contemporary art dialogue and is actively collected because of its aesthetic beauty, purity of form and poetic composition.

Mads Christensen

Campfire, 2021

Aluminum, steel, LEDs, acrylic, custom software
72 x 57 x 57 inches

$115,000

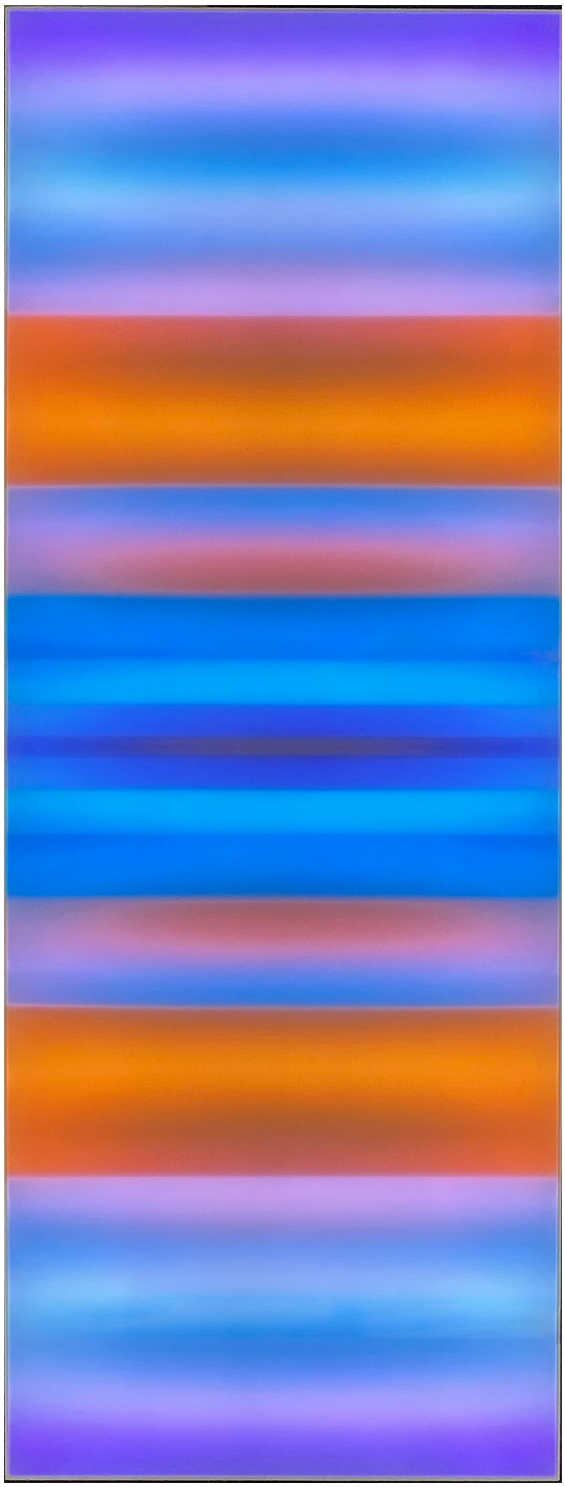


Mads Christensen

Partial (B), 2021

LEDs, acrylic, custom software
54 x 54 x 2 inches

$32,500

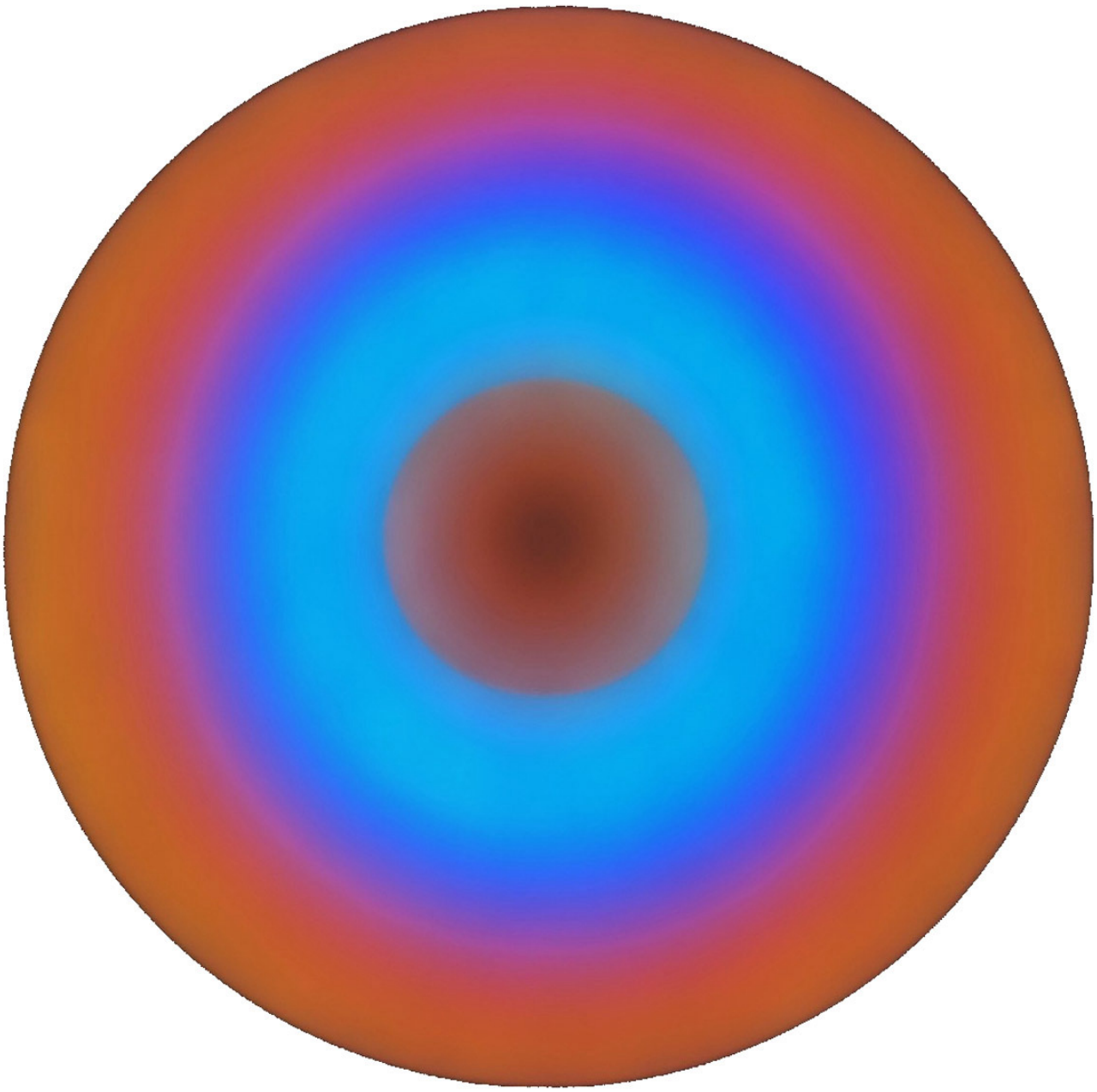


Mads Christensen

Sequence, 2022

LEDs, acrylic, custom software
90 x 34 x 2 inches

$42,000

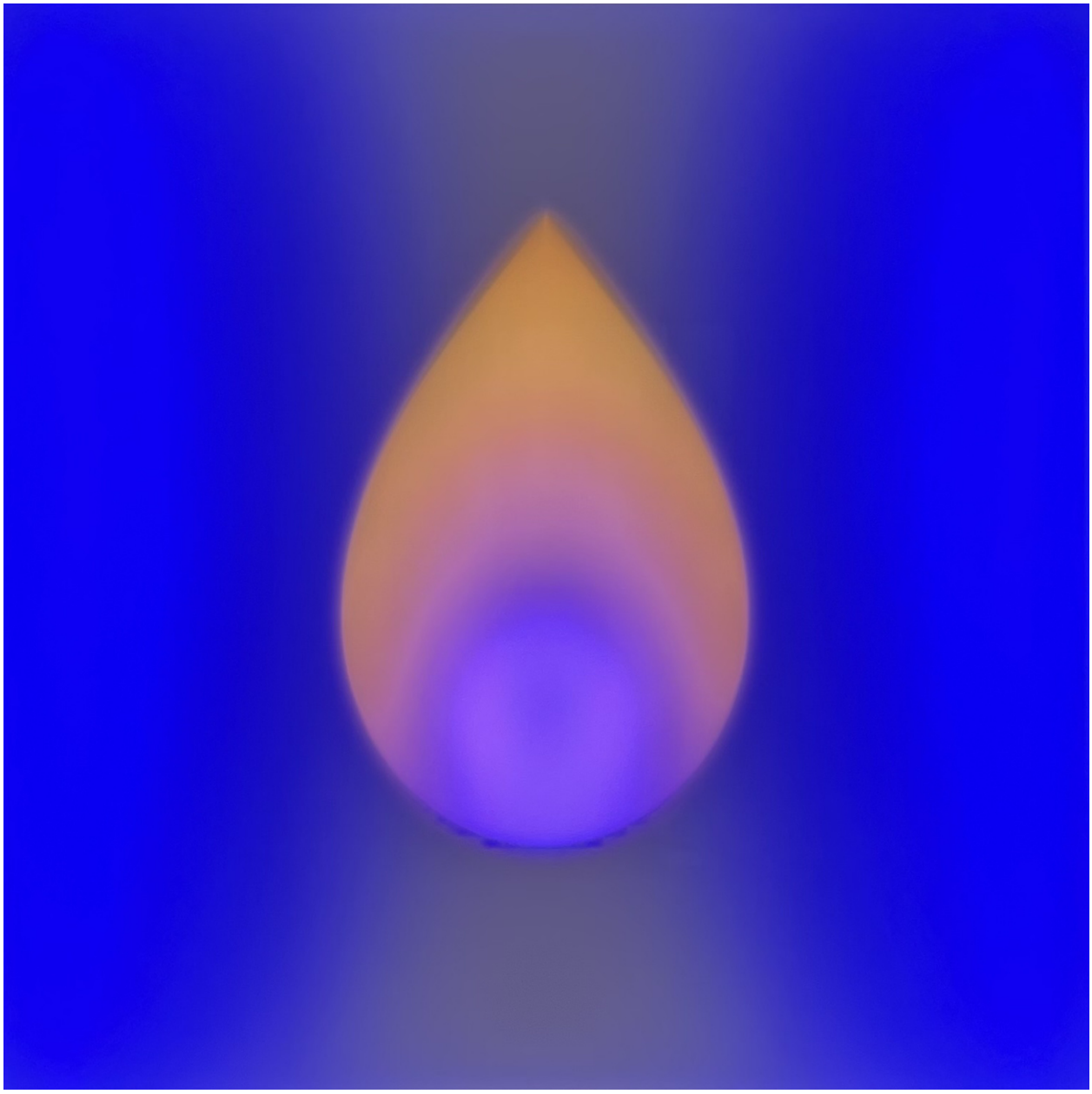


Mads Christensen

Coping Mechanism, 2019

LEDs, acrylic, custom software
48 x 48 x 2 inches

$27,000

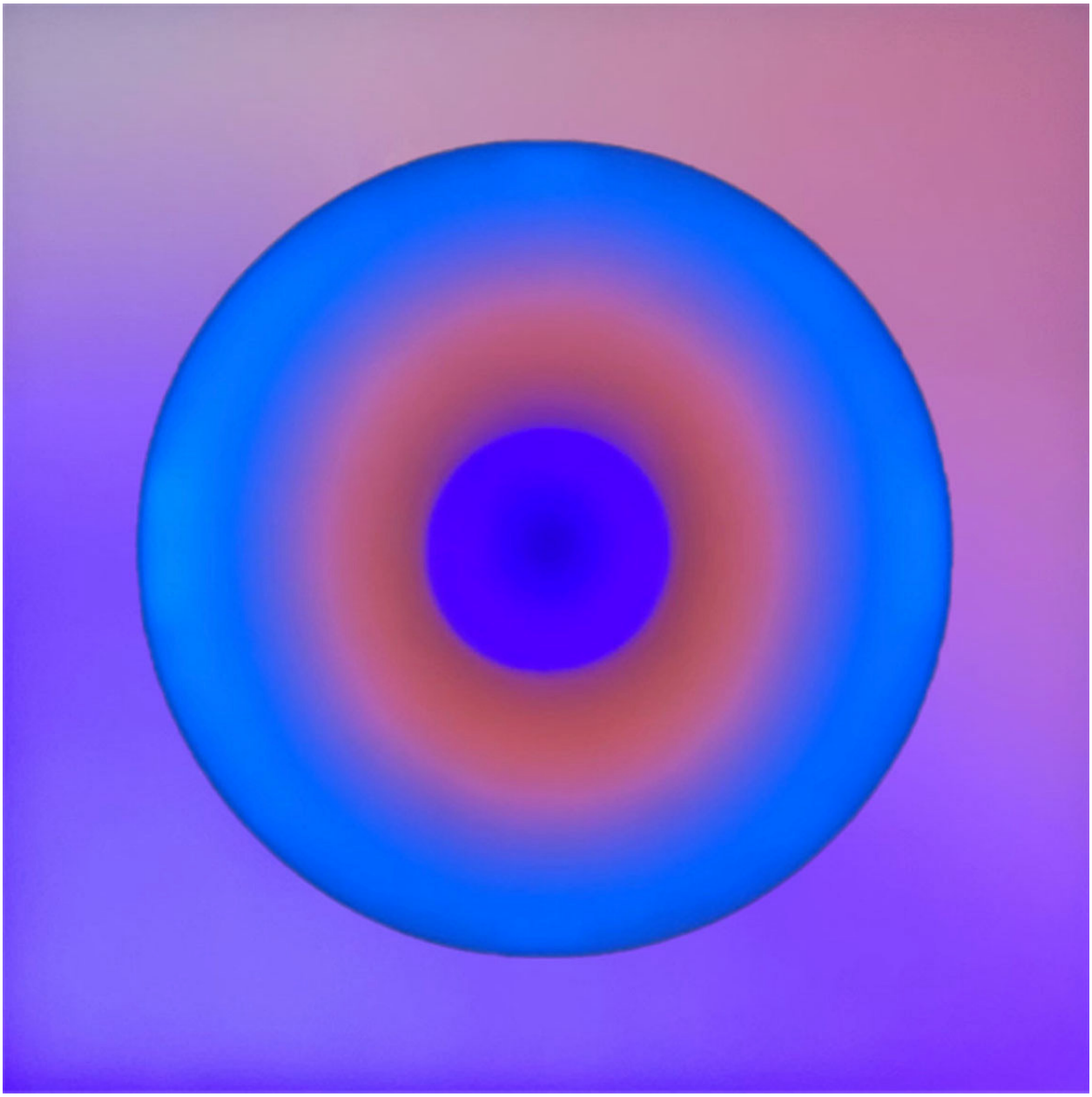


Mads Christensen

Flicker, 2021

LEDs, acrylic, custom software
32 x 32 x 2 inches

$21,500



Mads Christensen

I/O, 2020

LEDs, acrylic, custom software
32 x 32 x 2 inches

$21,500

Mads Christensen

Mads Christensen's dynamic light-based works explore how we as viewers respond to illumination and color through the neuro-receptors of the human visual analog system. Following in the footsteps of groundbreaking artists exploring this medium like James Turrell, Doug Wheeler, Dan Flavin, Ivan Navarro and Olafur Eliasson, Christensen is interested in the manner by which our brain translates the information gathered by the receptors in the human eye into specific colors, and consequently the emotional experience.

Trained as an electrical engineer, Christensen's work is a fusion of his software designs and the intangible qualities of light as medium. While artists throughout history have been fascinated by depicting light, Christensen creates what appears as three-dimensional paintings with light. This platform is reminiscent of the flat and static shape of a painting but its animation and range of color creates a dialog with the space by illuminating the viewer and surrounding area with ambient light. The dramatic, stimulating and soothing qualities inherent in his work present an evolution of visual experience.