

THE NEW VANGUARD II

October 20 - December 30, 2018
Curated by Thinkspace Projects

Sandra Chevrier | Cages and the Allure of Freedom

Seth Armstrong | Lil' Baja's Last Ride

Craig 'Skibs' Barker | Suzy is a Surf Rocker

Brooks Salzwedel | Rut in the Soil

(Lancaster, CA) - The Lancaster Museum of Art and History, in collaboration with Los Angeles' Thinkspace Projects, is pleased to present *The New Vanguard II*, a dynamic group exhibition of works by international artists working in the New Contemporary art movement. The highly anticipated follow up to 2016's successful first iteration of *The New Vanguard*, on view in tandem with this year's POW WOW! Antelope Valley will feature special solo projects by artists Sandra Chevrier, Seth Armstrong, Craig 'Skibs' Barker, and Brooks Salzwedel.

A sequel to what was in 2016 the most extensive presentation of work from the New Contemporary movement in a Southern Californian museum venue to date, *The New Vanguard II*, in keeping with the first, will present a diverse and expansive group of curated new works. The group show will include new pieces by ABCNT, Adam Caldwell, Alex Garant, Alex Hall, Alexandra Manukyan, Amy Sol, Andrew Schoultz, Benjamin Garcia, Brian Mashburn, Carl Cashman, CASE, Dan Witz, Drew Merritt, EINE, Ekundayo, Ermsy, Esao Andrews, Evoca1, Fernando Chamarelli, Fidia Falaschetti, Fintan Magee, Helen Bur, Hueman, Hula, Huntz Liu, Jaune, Joel Daniel Phillips, Jolene Lai, Juan Travieso, Kaili Smith, Kathy Ager, Kikyz1313, Laura Berger, Lauren YS, Lonac, Mark Dean Veca, Mars-1, Martin Whatson, Masakatsu Sashie, Meggs, Michael Reeder, Milu Correch, The Perez Bros, PichiAvo, RISK, Robert Xavier Burden, Robert Proch, Ronzo, Saner, Scott Listfield, Sergio Garcia, Seth Armstrong, Skewville, Snik, Stephanie Buer, Super A, Super Future Kid, TikToy, Tran Nguyen, Van Arno, and Yosuke Ueno.

Alongside the focused solo presentations by Chevrier, Armstrong, Barker, and Salzwedel, the exhibition will include site-specific installations by Andrew Hem, Dan Witz, HOTxTEA, Isaac Cordal, Jaune, Laurence Vallieres, and Spenser Little.

A movement unified as much by its diversity as its similitude, 'New Contemporary' has come to denote an important heterogeneity of styles, media, contexts, and activations over the course of its establishment since the 90s. Unified in its fledgling beginnings by a founding countercultural impulse searching for its own nomenclature, the New Contemporary movement's shifting and inclusive designations have offered alternative narratives over the years to those popularized by the dominant art establishment and its conceptual predilections.

Though stylistically disparate, the work belonging to this rapidly expansive movement reveals a desire to reference the popular, social, and subcultural domains of contemporary experience, grounding, rather than rarifying, imagery in the familiar. Looking to the urban landscape and the kaleidoscopic shift of individual identities within it, these artists use the figurative and narrative to anchor their work in the accessible and aesthetically relatable. A fundamentally democratic stance governs the ambitions of this new guard, ever in search of novel ways to expand rather than to contract.

Sandra Chevrier | *Cages and the Allure of Freedom*

The Montréal-based Canadian artist creates work that explore identity as a locus of competing imperatives and complex contradictions. Drawing parallels between the assumed invulnerability of the superhero and the impossible demands placed upon the contemporary individual, Chevrier creates literal and metaphoric masks by combining comic book imagery assembled from found and imagined sources. Her dystopian spin on the iconic figure of the superhero looks to reveal the flaws in the staged extroversion of the superficial veneer.

In *Cages and the Allure of Freedom*, her first significant solo museum presentation, Chevrier will be showcasing large-scale sculptural works for the first time including three massive portrait based reliefs alongside three life-sized, hand-painted busts complementing some of her largest two-dimensional acrylic on canvas works.

Seth Armstrong | *Lil' Baja's Last Ride*

Los Angeles-based painter Seth Armstrong creates paintings that arrest a sense of time. Some offer expansive views and others a contracted intimacy, moving freely in and out of public and private spaces to create intersecting narratives. Known for paintings that self-consciously capture the act of looking - whether as a voyeur in trespass or a participant in the landscape - Armstrong apprehends the simultaneity of the city as a place of endless, contingent narratives, jarring interruptions, and suspenseful pauses.

In *Lil' Baja's Last Ride*, the artist presents a sequential vignette of over ten new paintings in which his own car becomes an unlikely protagonist. His immersive approach to his subject matter often produces anecdotal adjuncts. Following several pilgrimages into the landscape between his home in LA and Lancaster for the exhibition, a route, incidentally, which also happens to have personal childhood significance for the artist, Armstrong's beloved beater and proverbial instrument of research, 'Lil' Baja,' caught fire and was partially incinerated in the museum's parking lot. The overarching narrative structure of the works feels ambiguously suspended somewhere between fiction, social realism, and personal history. In an ending befitting Armstrong's own penchant for cinematic turns, poetic hooks, and absurd knacks, *Lil' Baja's Last Ride* is an unexpected swan song in memoriam to an old friend's final expedition.

Craig 'Skibs' Barker | *'Suzy is a Surf Rocker'*

A Huntington Beach native based in Southern California, mixed media painter Craig 'Skibs' Barker creates imagery inspired by print media and the graphic sensibilities of 80's SoCal punk and surf, the subcultural terrain shaping the 80's in which he grew up. His works feel surreal and partial, intentionally stylized to the point of decontextualization. By framing figurative subjects with an element of voyeuristic ambiguity, Barker's compositions have the intuitive spontaneity of a Polaroid and the deliberate staging of a stencil. Familiar and far, they feel strange in their proximity.

Brooks Salzwedel | *Rut in the Soil*

Born in Long Beach, Salzwedel creates translucent landscapes that shift in and out of solid and ethereal states. Like fluid worlds suspended in a cycle of perpetual haunting, the imagery often feels loosely real but undeniably hallucinated and invoked. His works play with the depiction of these unhinged natural and hyperbolically unnatural physical states, combining sparse terrains with fictional mountain ranges and shadowy, diaphanous atmospheres. His mixed-media drawing-based works are created using a combination of graphite, mylar and resin, tape, colored pencil, and ink.

Exhibition on view October 20 through December 30 at:

Lancaster Museum of Art and History

665 W. Lancaster Blvd.

Lancaster, California 93534

www.LancasterMOAH.org

Taking place as part of POW! WOW! Antelope Valley

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